The 51st Annual of Advertising, Editorial and Television Art & Design of 1971
The Inception of the Hall of Fame
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The 51st Annual
of Advertising
Editorial and Television
Art & Design
And the inception
of the Hall of Fame
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with the help of Kurt Weihs, my friend
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Economy Bookbinding Corp.
The Executive Board
The Exhibition Committee
The Hall of Fame
The Gold Medals

1→75 Category 1.
ADVERTISING DESIGN.
Single ad or campaign for newspaper, magazine or trade publication.

76→89 Category 2.
ADVERTISING ART.
Art or photography.

90→117 Category 3.
EDITORIAL DESIGN.
Cover, page, spread, section, annual report, house organ.

118→185 Category 4.
EDITORIAL ART.
Art or photography.

186→300 Category 5.
SALES PROMOTION DESIGN.
Booklet, poster, trademark, letterhead, announcement, calendar, book jacket, record album, package, point-of-sale.

301→329 Category 6.
SALES PROMOTION ART.
Art or photography.

330→359 Category 7.
TELEVISION COMMERCIAL.
Station promotion, show opening, industrial or corporate promotion film, multi-media promotion.

Credits
The great authority and prestige of the Art Directors Club Awards remain unequaled, but not unchallenged. The need to experiment with the awards was felt by many in the club, and following the recommendations of our study committee, we present this year's awards in the form presented in this annual.

With the involvement of all our membership, we will evaluate the results and continue to change if we feel the need to strengthen our show.

Elements of our business have criticized the very existence of award shows. As far as any really good creative man or woman in our business is concerned, there is no debate.

Historically, award shows, and especially the Art Directors Club of New York's show, has helped change the climate of doing work throughout the world. Our show (and book) has directly changed the advertising business by showing people what many of us judge to be the best and most innovative advertising. At last the public knows ours is an industry filled with bright and creative people—not a business composed of hacks. The form and techniques used in judging shows can be argued and changed, but the good that our show has done for the concerned and talented art director and writer is immeasurable.

This year we inaugurate the Hall of Fame. The first eight are some of the giants of our craft, innovators and conceptual thinkers who had to do what they did for any of us to be the talented art directors and graphic communicators that we are today.
The nomination and election each year of these people will help to educate and inform not only the young people entering our business, but we hope will serve as an inspiration to all of us.

We speak of the possibility of elevating what we do to the form of an art.

These men, and the people that will follow in the Hall of Fame, have lived their lives as art directors, salesmen, thinkers, innovators, but most of all, artists. In their hands, advertising and graphic communication has been an art form.

In the year of change in the Art Directors Club to one in which the club is becoming involved in meaningful projects and work other than the self-aggrandizement of our craft, we rededicate the club's activities to the past (our Hall of Fame), the present (our annual awards show), and the future (shows such as this year's Making New York Understandable).

We believe our club has a great future, but only if it changes in this constantly changing world, to become a club that becomes meaningful to the young people who are entering our business, and to those of us who insist that what the club has done is not enough.

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Advertising exhibitions have come under increased criticism lately. And with good reason.

There are too many shows and they have overlapping interests. The same overworked ground is being plowed again and again. It's no wonder that some agencies have refused to enter any exhibitions.

This year the Exhibition Committee made a small start at what should become a major alteration. The seventy-some-odd categories of the show, confusing, redundant, purposeless, were reduced to seven. The distinctive merit award, which had no clear aim, was eliminated. We attempted to be more objective by inviting out-of-town judges to help us.

These are very rudimentary beginnings. More extensive changes will need to be made in order to keep the Art Directors Show significant in a rapidly altering business world.

Those who anticipate the unilateral high creativity of some past shows may be disappointed because the year or so of economic reversals was a less fertile period for the creation of fresh advertising. The majority of work entered in this year's exhibition was down in some instances. In spite of this, the judges felt they picked an exciting show although it may not represent a vintage year.

The economic recession will reverse itself, of course, and creative fires will burn more brightly. But the exhibition will need to continue to review its traditional procedures, not under the pressure of adversity, but under the self-imposed resolve to recognize only excellence and to reward it, thereby providing a stimulating beacon for our industry.

Either that, or we'll become another Edsel.

Carl Fischer

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The Art Directors Club Hall of Fame Award
Hall of Fame
René Clarke
[1886–1969]
Art directors need not be told that they exercise considerable effect upon the far-flung levels of communication. This appraisal may not necessarily enjoy the condign public accord, but it is nonetheless demonstrably true. The art director, in our contemporary scheme of things, wields virtual daily power over what and how people see, hear, and, perhaps, think. Alas, the recognition of this influence has been slow in coming. For example, looking to the novel as a mirror of society, one would be hard put to think of any work that casts an art director as a central character. William Dean Howells, at the turn of the century, characterized one of the species in his book "A Hazard of New Fortunes," but Howells' creation would hardly be recognizable by current measurement, save the length of his hair. Lois Gould, a writer of contemporary vintage, creates an art director in her book, "Such Good Friends," but she manages to keep the fellow in a coma throughout the entire story; moreover, he is entirely disreputable, foolish enough to have kept rather self-condemning notebooks. In less imaginative quarters, that respectable tome, Webster's Biographical Dictionary, includes not one graphic designer or art director among its 40,000 names of noteworthy persons. History as well as Heaven knows that our cultural landscape is well populated with worthy candidates.

If the art director and the related makers of our visual culture have not received the appropriate professional esteem, it may be in some measure due to the youth of the profession. The Art Director's Club was founded just a shade over fifty years ago. A half-century may seem rather formidable to some, but in the broad hierarchy of professions, it is not a very long time. The club was formed, as most professional organizations are, to raise the standards of the profession and to promote the commonweal. Its first members were a group of artists cum art directors whose positions, with advertising agencies in most cases, required that they be practicing artists as well as caretakers of artistic style. Unhappily, the Art Director's Club lacked a permanent chronicler who would keep a running history of the youthful organization. We have, by good fortune, a rich oral history of the times, augmented by an imperishable record of achievement in the volumes of the Art Director's Annual. Of the hardy, farseeing band of founding members, the one name that appears regularly in these volumes—for good if not overwhelming reason—was that of René Clarke, then an art director with the estimable agency of Calkins and Holden. René was the legally adopted name of James A. Clarke, who found much of his inspiration in the thought and work of René Vincent, a French artist who was both his colleague and mentor. Clarke came to Calkins and Holden in 1912 and remained there until 1956.

American advertising in the first decades of this century was, to say the least, conservative, almost inhibited in its lack
of experimental vigor. American illustration was indentured to a realistic style, a meticulous depiction of objects that seemed to preclude any display of imagination. To be sure, the fragile linear influence of Aubrey Beardsley and his precursors were in evidence. But even that genre of illustration seemed to have its energy sapped by a rigid formality. In 1922, in the first Art Director's Annual, we find our eye regaled by the grace, imagination and versatility of René Clarke's illustrations and ads. In this one issue, there is a linear, virtually gossamer drawing for a paper company ad; a bold strong allegorical illustration for an insurance company depicting the ravages of fire; and a strongly patterned elegant rendition of food for a salad oil producer. One is particularly struck by Clarke's mastery when he manages to fit the cold mechanical shape of the salad oil container into the composition without a hint of aesthetic dissonance. In that series for Wesson Oil, there was none of our contemporary razzle-dazzle, no clever double-entendre designed to spur the mind. The ad stood or fell on the figure on center stage, and that was the subtle aesthetic wizardry of René Clarke. As the campaign continued, Clarke was actively engaged in working on illustrations and ads for a large number of products. Each of these introduced some special note that placed Clarke's work distinctly above the visual platitudes of his era.

As the years progressed, Clarke clearly established his dominion over his subject and metier. While the predominant stream of illustration languished in a non-controversial but stultifying literalism, Clarke's work continued to take a new visual dimension. This was not the frenetic change of our era, but steady, modest, yet ineluctable extensions of the artist's vision. A new lyricism evident in his work indicated that Clarke had begun to feel the transcendent effect of the paintings of Matisse, Klimt, Demuth, the vorticists and even the futurists. Clarke, the artist, was but one side of the man. He was also Clarke, the art director, responsible for both the stylistic direction and leadership at Calkins and Holden. Walter Geohegan, a former president of the Art Director's Club and colleague of Clarke's, remembers René Clarke as an "aesthetically courageous" man, unselfish in his encouragement of subordinate artists and designers working with him. Geohegan recalls that Clarke was not given to petty rivalries and, on a number of occasions, would readily encourage conceptions for illustrations and ads at the expense of his own.

In 1928 Harvard University recognized Clarke's unique contribution to American advertising. He was awarded their distinguished Edward Bok medal for having brought to the field a dignity and excellence that bespoke a respect for the American consumer. Clarke received comparable accolades from his peers. He was the recipient of at least four Art Director's Club gold medals and numerous awards of honor.
able mention for his extraordinary work.

Clarke's work continued to retain its majestic elegance even as new visual devices and idioms began to assert themselves. René Clarke is not identified with one dramatic frisson, nor did he create a revolution of vision or thinking. He was the dedicated art director, the calmly inspired artist who brought a spirit of uplift to what man does. Paul Smith, one of the truly eminent figures of contemporary advertising, said of Clarke, "His work for Wesson Oil, Snowdrift, Rusling Wood, Hartford Fire, Red Black Starr Trust, Crane Paper, to name only a few, was head and shoulders above anything done at the time (or since, for that matter). He brought a fresh eye to the advertising business. And with E. E. Calkins (and their associates), did much to raise the business to the status of a profession."

Clarke worked well past the years that many even hope to live. He continued to paint, exhibit, and be the vital, ingratiating man he had always been until his death in 1969 at the illustrious age of 83. Clarke was much too modest a searcher ever to seek fame. He was nonetheless an important builder of his profession, one who gave it structure and purpose simply by his uncompromising integrity and the truthful beauty of what he did. Thus Clarke is honored as he honored his calling.
Mehemed Fehmy Agha
(Dr. Agha)
In the halcyon days of 1928, before the great economic crash that shook the country and the world, magazine publishing was a considerably less beleaguered business than it is today. An earlier century's tradition of personal enterprise was still alive and many publishing companies were imprinted with the name and style of the founder. Conglomerates and diversification were decades away and times were such that even a major publisher-owner could play an active role in the day-to-day operation of his publications. Among the leading magazines of the period, Condé Nast's Vogue and Vanity Fair and, to a lesser degree, House and Garden enjoyed a special prestige and exerted a pioneering cultural influence. The art director then, at least within the Nast organization, was known as art editor. As events in that year would have it, Heyworth Campbell had resigned his post as art editor, which in the words of Condé Nast, "he had held so long and filled so well that I hardly knew where to look for a substitute." What started as a search for a "substitute" was, by good fortune, to lead to a fundamental change in modern publication design and the consequent transformation of the role, importance and contribution of the art director in editorial planning and organization. Condé Nast's odyssey took him to London, Paris and Berlin, where Vogue was publishing its foreign editions. In 1928, he introduced to Vogue a young and promising Turkish artist with the intriguing Oriental name of Mehemed Fehmy Agha, who had been sent from Paris, where he had been studio chief at the Vogue headquarters, to work as the designer of the German Vogue. Nast was impressed by the "order, taste and invention" of what he had seen in Agha's work. Nast's humorously self-deprecating report of the interview is enjoyably descriptive of a time and bygone style; but more important, it is a candid first snapshot of the thirty-year-old Agha's captivating intelligence and persuasive personality. In speaking of similar interviews he had had over the years with an array of aspirants, Nast recalled, "I had always in those discussions analyzed scores of back issues of Vogue, rival publications, and periodicals in order to determine to what extent a candidate's theories, convictions and prejudices in the matter of make-up and I had invariably in such séances—and perhaps with too great an assurance—assumed the role of teacher." A day later, Nast announced to his companions-in-quest—Edna Woolman Chase, Vogue's doyenne editor, and Frank Crowninshield, the much quoted editor of Vanity Fair—that at last the ideal art director for Vogue had been found. Mrs. Chase, a woman not easily convinced, asked how Nast was so certain. Nast's reply was that in Agha he had found a man with whom he could not assume the role of teacher, "since he had at our extended interview, assumed that role himself—after relegating me politely to the dunce's corner where apparently, he thought, I really belonged." Nast took the role reversal in the appropriate good spirit—at the same time realizing his unusu-al good fortune in discovering Agha.

Early in 1929, M. F. Agha came to the United States to assume the art direction at Vogue. It did not take long before it was clearly evident that M. F. Agha was no ordinary art director. Whether it was out of deference to his extraordinary educational background or because of his impressive personal style or charisma, he was known and addressed almost from his first day at the Condé Nast command post as Dr. Agha.

Agha was born in Russia in 1896. His Turkish parents belonged to a tribe, Frank Crowninshield wrote in 1939, "of which there are now less than ten thousand members in the entire world, only one of them, I believe, an art director." His education in Czarist Russia included a graduate degree in economics from the Emperor Peter the Great Polytechnic Institute and earlier training in the arts at the Academy of Fine Arts in Kiev as well as at other distinguished Russian institutes. After leaving Russia, he received a special degree in 1923 from the National School of Modern Oriental Languages at Paris. Beyond a far reaching cosmopolitanism (he was fluent in Russian, Turkish, German, French, Greek and English) and a strong technical and scientific background, Agha was an accomplished artist, photographer, and typographer. In sum, he was a man whose erudition and aesthetic sensibilities especially fitted him for the role of director, teacher and taste-maker.

The times and the problem at hand demanded a commanding figure of no less a happy confluence of qualities. The Vogue and Vanity Fair of the late twenties, while sophisticated leaders in their respective editorial domains, lagged rather cheerlessly in matters of visual concept and design. Whereas its writing and conceptions were sparkling, witty, and adventurous, the visual vehicle for this bright panoply of content was tedious and unchallenging. If Agha changed the course of matters, it was the matter of course that he changed first. Agha introduced a radically new principle in the conception of modern American publications—that of the participatory role of the art director at every level. The visual articulation of a magazine was not to be an act after the editorial fact; it was, as Agha saw it, an integral function of the editorial process. As Condé Nast himself was to revise his pre-conceptions in that Berlin meeting, so Agha by intellect and achievement was able to shatter the ossified conceptions of art direction. In transforming the magazines whose artistic destinies had been placed in his hands, Dr. Agha broadened and raised the level of art direction. Design was no longer regarded as a decorative adjunct, or as gifted mechanical skill, but as an organic function of the modern publication.

Agha immediately broke through the restrictive anti-quarian ideas of page layout, photography and illustration. A highly imaginative photographer himself, he introduced many of the illustrious forerunners of modern photography—Edward Steichen, Cecil Beaton, Hoyningen-Huene, Horst, Carl Van Vechten, and Charles Sheeler—whose work influenced the generations that followed. In addition, he created an entirely new form of fashion art. Artists whose work seemed remotely distant from the gossamer world of fashion were given the encouragement of a cultivated far-seeing taste. Willaumez, Pages and the immortal Carl Ericson (known professionally as Eric) were only a few of the brilliant draughtsmen whose creations added genuine lustre to a glimmering world. But it was not only to that brittle scene that Agha brought innovation. Vanity Fair, with its wide compass of interests, invaded the arts, politics, and the social scene. Almost any subject was fair game for the best writers of the time. Gertrude Stein might well share an issue with John Gunther, Thomas Wolfe, Lord Dunsany or Dorothy Parker. Not only did Agha provide that galaxy of talent with a worthy visual counterpart, but a man of no mean wit himself, he also fathered the notion of the pictorial feature, wherein pictures proved they more than outweighed the proverbial thousand words. In the realm of sociopolitical comment, Agha was the impresario who guided Miguel Covarrubias, the Mexican artist and archaeologist, into the world of trenchant satiric commentary. His illustrations for the legendary "impossible interviews" and numerous political covers created an editorial point of view that still nourishes modern artists and publications.

In the Agha reformation, typographic style was purified. The sans serif type styles of Europe were introduced to American designers and readers. Agha's strong scientific background enabled him to work in a highly technical way with photographers and engravers. He set up and conducted complicated engineering experiments in an effort to give the artist and photographer a printed page in color that was worthy of the art that graced it. In that scintillating era, there was also the teacher-director of Agha—the director of people as well as of magazines. Among those who worked with him in those Condé Nast days, he is remembered as a man of penetrating insight, unequalled wit, and at times, like the brilliant chess player he is, of dazzling intellectual wizardry. His role was to keep the mold of self-satisfaction from forming and to make co-workers ever suspect of things shoddy. If his criticism...
NOVEMBER 1932
PRICE 35 CENTS
THE CONDE' NAST

VANITY FAIR

POLITICS
ART
HUMOR
BOOKS
SATIRE

PEOPLE

HITLER
BY CAR
REDS
NEW IDEAS FOR INTERIOR DECORATING
stunned, it was to stir the artists and designers about him to search deeper within themselves for the answers they could not foresee to graphic problems. Among those who worked with Agha were Cipe Pineles, William Golden, Tobias Moss. Most have gone onto a fame of their own.

After ten years with the Condé Nast organization, Agha was honored by the journal P.M. which was then published by the typographic house, Composing Room. The entire issue was devoted to Agha, carrying articles and graphic tributes from those who were his colleagues. The late William Golden, another distinguished member of the Hall of Fame, wrote a tribute to Agha which in Golden's own crisp way was an unusual critical appreciation of the inner man. Golden saw Agha as a man who was in the grip of an ennui engendered by his own brilliance. Golden refers to Agha's style of finally choosing the design of an editorial page and his method of keeping his subordinates off balance: "This method may, to some shortsighted people, seem cruel and unjustified, but I submit that an artist who is suspicious of his own work is more likely to look for new forms of expression than one that is self-satisfied. And for sheer productivity this method is unequalled."

Agha continued at Condé Nast until 1943. During his fourteen years there, he had achieved unmatched eminence and was awarded numerous honors. It was only six years after his arrival in New York that he was selected to be the President of the Art Directors Club.

After leaving the magazine world, Dr. Agha was an active graphic and directorial consultant for numerous corporations, department stores and large publishing companies, contributing his extraordinary expertise to the solutions of varied advertising and promotional problems. Yet by reason of almost cynical disbelief in the permanence of his achievements, he eschewed any collected exhibition of work, neither did he welcome a special tribute to his professional contribution. As William Golden wrote thirty-three years ago, "Mehemed Fehmy Agha is an unhappy man. He has learned nearly all there is to know about the graphic arts, only to discover that he never liked them in the first place."

Deeply affected by the death of his wife in 1950, Dr. Agha steadily reduced his consultant activities and turned to the myriad pursuits of an intellectually restless mind.

Every discussion or recollection of Dr. Agha in his most active time is tinged with the most evocative memories: his wit,urbanity, even his elegant snuff box and railroad man's handkerchief. Had it not been written two-hundred years earlier, Buffon's observation "style is the man himself" might well have been suggested by Mehemed Fehmy Agha.

Unique as he was a personality, Agha was as uncommon an aesthetic presence who transformed his and our time. He brought an aesthetic acumen that cut through the thickets of outworn ideas to create a new legibility, a new logic and a new elegance to printed communication. Above all, he brought an endless replenishment to the springs of inspiration.
In 1923, a Parisian hurrying by the poster-appliquéd walls and hoardings of his city might have had his eye drawn to a large horizontal poster. The central image was dramatically simple: a starkly drawn, well-muscled black figure posed against a radiant yellow background holds a woodsman’s axe upraised to the full length of his rippling arms. The spectator awaits the woodcutter’s coup de grâce to a tree held by its final fibre to a well-hewed stump. Given its strongly allegorical tone, the poster might have been taken as an exhortation by one of the revolutionary organizations of the time urging the French proletariat to fell a symbolic class foe. In point of fact, the poster’s message was considerably less inflammatory. For just below the herculean woodsman, the angularly-decorative lettering informed the viewing public that the blow to be struck was a no-nonsense advertisement for Au Bucheron (The Woodcutter), a prominent Parisian furniture store. Forthrightly—even clumsily—lettered at the lower left of the poster was the name of Adolphe Mouron Cassandre, a young artist-designer making his first appearance among a select and aesthetically-tilered community of poster designers. If the poster itself did not proclaim social revolution, its twenty-two-year-old designer with this initial commercial foray was about to revolutionize the entire conception and style of poster design and in turn to institute fundamental changes in the realm of visual communication. In the ensuing years A.M. Cassandre was to become the towering figure we now celebrate for this century’s singularly brilliant achievements in the art of the poster. In the totality of his professional career, Cassandre worked only a relatively short time as a poster and graphic designer. But in that rich period he produced a body of work that remains unmatched for its unique beauty and impact. Almost five decades later, after countless visual styles, movements, vogues, and fads, the lustre of Cassandre’s accomplishments has not dimmed.

The details of Cassandre’s youth are as lean as his working philosophy. In the classic French tradition, Cassandre was the non de plume he took for his original name, Adolphe Jean Marie Mouron. He was born of French parents who resided in Kharkov, a famed Ukrainian city. In 1915, when only 14 years old, he had the exceptional blessings of his parents to become a painter and was sent to Paris to study at the stilly academic École Des Beaux Arts. His post-Ecole education included a period of study with Lucien Simon at the Académie Julian, followed by a period of compulsory military service. Shortly thereafter he created the Au Bucheron poster, whose inspiration Cassandre modestly maintained sprung from a struggling artist’s effort to support himself. A contemporary, Maximilien Vox, in his monograph on Cassandre, characterized him in his mid-career as “a thinker and an engineer, a lover of nature and a reader of books, such he was then, such he is now. A puritan in our midst, a worshipper of all things beautiful.” This fortuitous combination of qualities can be seen in one way or another in almost every one of Cassandre’s magnificent posters. The leap from the Bucheron poster in 1923 to the succeeding one for Pi Volo aperitif embraced a quantum jump. This poster, with its fusion of bird, glass, light and dark forms and its art deco lettering, demonstrates that Cassandre had assimilated the revolutionary ideas of shape and interpretation of form developed in the cubist and abstract paintings of Gris, Braque, and Picasso. Barely a year later came the immortal L’Intransigeant truck poster. The forceful head and radiating telephonic lines of its composition created an indestructible image; and who today would be daring enough to truncate the product’s name as Cassandre did in 1924? In each succeeding year, Cassandre’s posters show an increasing innovation enhanced by breathtaking execution. Images so seemingly literal and so straightforward surgical accuracy in his description of the poster artist: “Poster work demands of the painter complete renunciation. He cannot express himself that way; even if he could, he has no right to do so. Painting is a self-sufficient proposition. Not so the poster. A means, a short cut between trade and the prospective buyer. A kind of telegraph. The poster artist: he does not issue a message, he merely passes it on. Not one asks for his opinion. He is only expected to establish a connection, clear, powerful, accurate.”

Cassandre assumed that an indifference to advertising’s message was the natural state of the man in the street. He always insisted that his posters were meant to be seen by people who do not try to see them. To enter the private world of the public consciousness, he claimed he forced his way “not like a gentleman through the front door with a walking stick, but like a burglar through the window with a jimmy.” At the same time, while designing his posters, Cassandre had begun to design several avant-garde type faces. These fonts, derived in good faith in his imaginative poster lettering, received a ready sponsorship from the progressive type-founders Deberny and Peignot, names we also recognize from Arts et Métiers Graphique. The first of these faces, Bifur, appeared in 1929, a
shimmering combination of solid forms and fine parallel lines whose art deco quality fits much of the design spirit of our time. Acier followed in 1930, and seven years later his most prestigious typeface, Peignot, appeared, dedicated to Charles Peignot, his friend, colleague and patron. Its jaunty asymmetry and unorthodox ascenders bespoke a pre-war elegance that could only be French.

In 1936, after fifteen continuing years of widespread prestige and success on the European continent, Cassandre was asked to come to the United States to apply his extraordinary gifts to a number of commissions. In the following two years, he produced a stunning series of surrealist covers for Alexey Brodovitch at Harper's Bazaar. For N.W. Ayer he created the unforgettable eye of the Ford posters that will forever keep us watching for those V8's. Cassandre, if not disenchanted, was hardly enthused about poster design as practiced in the United States and he returned to Paris. About this time, two earlier events began to exert great influence on his career. One was the tragic death in 1934 of his friend and colleague Maurice Moyrand, who with Charles Loupot and Cassandre had formed Alliance Graphique, their own advertising agency. The depth of this loss can only be surmised in the pained terseness of Cassandre's notes: "1926 met Moyrand. 1934 Moyrand's death." In 1934, too, Cassandre produced his first stage design, creating the sets and costumes for Giraudoux's Amphitryon 38. That seed flowered into full bloom shortly after he came back to his beloved Paris. Then the heavy fog of war was beginning to envelop France. Cassandre, the giant of modern poster design, was never again to favor the world with a product of that side of his genius. After brief military service, Cassandre devoted himself undeviatingly to new conquests in the theatre. He designed productions for the full scope of the French theatre and even designed an open-air theatre in Aix En-Provence, as well as the entire production. In this milieu, Cassandre turned to a lyrical, richly patterned romanticism, the very opposite of the brilliant color, incandescent conception and lean accuracy of his famous posters.

Cassandre died in Paris on June 17, 1968, during the time of the great French student riots. All too sadly, Cassandre's "man in the street" failed to notice that one of Paris' most brilliant lights had gone dark. For us, the name of Cassandre shall always be remembered because he brought the popular poster to its artistic summit.

Railway Poster (1928)

The Launch of the Normandie Poster (1935)
RESTAUREZ-VOUS
AU WAGON-BAR
consommations - petits repas
A PEU DE FRAIS

DUBONNET
DUBONNE
DUBONNET
VIN TONIQUE AU QUINQUINA

Announcing Bars on Trains Poster (1932)
CENORE BLANCHE

Cigar Poster (1935)

Bazaar Cover (1937)

Davis Cup Poster (1932)
Alexey Brodovitch
(1898-1971)
The art of progress is to preserve order amid change and to preserve change amid order.

—A. N. Whitehead

Alexey Brodovitch was born in Russia shortly before the close of the last century. Some 73 years later he died in the remote obscurity of a small village in the south of France. For fifty years of his professional life, most of them in the United States, he was an artist, graphic designer, art director, photographer, and teacher; but above all, he was a pervasive aesthetic presence whose lasting influence was felt throughout the entire visual arts. Yet it was almost by a spin of fate that Alexey Brodovitch came to the arts. When only a callow sixteen, Alexey was caught up in the patriotic wartime fervor of 1914 Russia and ran off to join the fighting with the Russian armies. A parental decree aborted that adventure, but in exchange Brodovitch was sent to an elite military school from which he was graduated to become an officer in the Czar's Imperial Hussars. Ironically, had it not been for that military episode in the life of Brodovitch we might very well have been denied the gift of his extraordinary talents and the affluence of his special wisdom. For Russia, the glory of the war eventually tumbled into national agony. Revolutionary zeal replaced faded national pride. The ensuing social deluge swept up a wounded Alexey Brodovitch, who with the other members of his family was finally forced to seek refuge from the tide of change. The shattered family made its long odyssey to Paris, which had already become a haven for many Russian refugees. In contrast to ravaged Russia, Paris was a vibrant center of artistic movements and experiment. After a brief employment as a house painter, Brodovitch—still untrained and unskilled as an artist—found work as a set painter for the Ballet Russe, which was directed by its illustrious founder, Diaghilev. This association brought him that much closer to the spirit and thrust of contemporary artistic thought. It was not long before he was giving shape to these ideas in fabric designs and layouts for Arts et Métiers Graphiques, a vanguard review of the graphic arts published by the French typefounders Deberny and Peignot. Within a few short years, Brodovitch's talents were to develop rapidly in several directions, finding their application in everything from drawing to interior design. The high point of his early career was achieved when Brodovitch won the coveted first prize in a poster competition for the Bal Banal. His prestige heightened by this trophy, he then began to focus on graphic design. For the next five years Brodovitch designed posters for some of the largest French companies which, by good fortune, were openly experimental in matters of graphic design. During this period he also served as art director for two leading Parisian department stores. Within the span of ten years, Brodovitch had risen from the nadir of the disfranchised refugee to a distinguished place in his new profession. In 1930 he was invited by the Philadelphia Museum of Art to create an advertising art department in its museum school. Oddly enough, said Philadelphia gave birth to the first of Brodovitch's revolutionary design laboratories, whose flame of inspiration was carried to other cities and was to illuminate new pathways of personal vision in the decades to come. While in Philadelphia, Brodovitch began actively to resume his role as an advertising designer. Some of that work was done for N. W. Ayer with Charles Coiner, the esteemed creative director of the agency. In 1934, Carmel Snow, the editor of Harper's Bazaar, foresaw the genius of Alexey Brodovitch and urged him to become the art director of her magazine. Brodovitch accepted and remained with Harper's Bazaar for twenty-five years. Those years became a veritable Periclean age for the publication. The magazine's effect on editorial design, style, conception, taste and visual intellect continues to resonate throughout the broad compass of editorial design. Brodovitch brought an entirely new sense of orchestration, scale, pitch, flow, line, accent and form to the magazine. By then a man of two cul-
Toward the end of the fifties, a series of personal tragedies began to have a cumulative effect and Brodovitch's health began to fail. He then turned more of his time to his personal design laboratory, the extraordinary intellectual interface that enabled students to find ever new resources within themselves under his special brand of guidance. Brodovitch, in his retiring manner, never fully considered himself a teacher. In the same aphoristic way that made his criticism so penetrating, he summed up his role by saying, "I'm a can-opener." Teacher or no, Brodovitch was perhaps the single most powerful influence on the development of practicing artists, designers, and photographers of his time, and he left us an incomparable legacy of living talent. The list of those who revere him as a teacher reads like an elite who's who. Irving Penn, Richard Avedon, Art Kane, Henry Wolf, Bruce Davidson, Steve Frankfurt, and Robert Gage are but a few who acknowledge their debt to Brodovitch. In 1959, his ultimate document was the superbly fashioned book "Observations", which Brodovitch designed in collaboration with Richard Avedon, whom he regarded as one of his most gifted proteges. In that book, Truman Capote, assessing Brodovitch as a shaper and molder of the visual domain, wrote: "He brings a boldness
bordering on revolution, an eye unexcelled, and in educated terms, a taste for vanguard experiment that has been for thirty plus years the awe, just possible the making of any who have ever had the privilege of his guidance.

As much as we are awed by the grandeur and sweep of Brodovitch's versatility, whether it be his magazine pages, books, posters, ads, typography, photography or interior design, it is through those who carry forward his teaching that we can best feel the essence of the Brodovitch era. He inspired a veritable legion of artists, photographers, and designers who will always sense the critical eye of Brodovitch, should they ever lapse into self-satisfaction or mediocrity. The guiding spirit of Brodovitch is best exemplified in the poignant description Irving Penn gives of the last meeting with his ailing friend and teacher. It was in 1966 on the edge of Brodovitch's departure for France, but let Penn tell it: "He asked me to tell him about the work I was doing. I spoke of some long-range experiments. He listened carefully but with already dulled comprehension and then said: 'I don't understand what you are saying Penn, but I believe in it.'" Brodovitch left the United States soon after and was never to return.

Only now can we reflect on the good fortune of the social irony that produced Brodovitch. It was Brodovitch the Hussar captain whose resistance to a convulsive revolutionary change that gave birth to the Brodovitch we now know as one of the partisans in man's continuing visual revolution.

If change was his spur, it was not to push him into the spiral of novelty. His search was for higher levels of excellence and to extend the sensitivity and breadth of our visual knowledge. Thus we honor Alexey Brodovitch because of the largess with which he has entrusted us. It may well be said of him as it was of Sir Christopher Wren, "if you seek his monument look about you."
Lester Beall
(1903–1969)
In 1960, after nearly twenty-five years of distinguished accomplishment as an independent designer, Lester Beall in a look backward reflected, “It is very difficult for me to imagine ever having, even on rare occasions, considered the possibility of working within an established organization.” It was said without bravado, and Beall hastened to add that the independent practitioner required “a certain kind of personality.” Beall’s views, like his work, were never orthodox or meretricious, and his observations were always thoughtful and articulate. Apart from these singular personal attributes, Beall picked up some additional spirit of independence from his formative years in Chicago. That midwestern city has a noble tradition of mavericks, having produced a constellation of people who earned their reputation by struggling against and triumphing over the conformist tide. Chicago, it is to be remembered, was where the scattered pieces of the dismembered Bauhaus were put back together and its design beliefs revived.

Beall was born in Kansas City, but he received his formal education in Chicago. Curiously enough, it was not as a designer. Initially, he attended one of the city’s technical schools and from there he went on to the University of Chicago, earning a degree in art history. Beall, however, was able to make an immediate and successful leap into what was then the “terra incognita” of graphic design. Doubtless, Beall was gifted with considerable, if yet unexplored, talent, but the supporting ingredients were his keen intelligence and a capacity for intellectual inquiry. Beall remained in Chicago until 1935, always working independently, and it was not long before he began to gain professional recognition. Pioro to his departure from Chicago, he created exhibits and murals for two large companies participating in the Chicago World Fair of 1934. That period also marked the first appearances of his graphic design in an Art Director’s Annual. Two aspects of that early work created an interesting interaction that Beall retained throughout his professional life. One side was Beall the artist, infatuated with the freedom of the artist’s language. The other side was the designer capitivated by the Bauhaus ideology—absorbed by the discipline of visual engineering.

Chicago was the crucible of Beall’s early development. In 1935 he moved to New York, whose tradition of modern art and design offered a stimulating climate of ideas and sophisticated exchange. In 1937 he designed a complete series of educational and informational posters for the Rural Electrification Administration, a New Deal agency. These posters incorporated new visual ideas developed by Paul Klee, Herbert Bayer, Kurt Schwitters, Jan Tschichold and others of the vanguard European schools.

By then, Beall had thoroughly assimilated these ideas so that they provided only the remote background to his own personal American idiom. Public and professional reaction to his work was immediate and completely enthusiastic. The spectator was instantly gripped by his excitingly different graphic composition. It was an unconventional design rhetoric employing contrast and incongruity, scale, bold abstract shapes, thrusting perspective, a shocking introduction of punctuation marks and typographic devices. If the cast was diverse, the plot was sure and the direction disciplined. Each poster delivered an arresting message. Quickly recognized for its contribution to contemporary graphic design, Beall’s work was exhibited in 1937 at the Museum of Modern Art in New York. Beall demonstrated with these posters that the language of communication was not necessarily bound to time-worn clichés and literal conventions. An expanding world of science, technology, and manufacturing had generated rising expectations that called for a new graphic imagery, succinct of statement and visually attuned to the increasing velocity of American life. Industry and commerce normally slow to respond to rapid changes in the forms of communication, were uncommonly quick to recognize Beall as a pacemaker. His special intelligence and unique concepts were vital to the ramified communication needs of modern industry. Like all great designers, Beall did not try to impose a fixed style on each problem. If there was a Beall imprint, it was the mark of his personality and aesthetic philosophy. Beall recognized the tenacity of stylistic manner and cautioned that the designer, to remain vital and persuasive, must keep his defenses up. Speaking about this problem he said: “Every designer is obviously constantly in contact with various and numerous pressures as well as influences. If he has built up over a period of years a background of sources that are truly inspirational although not directly within the field of his endeavor, and if he tries to maintain an objectivity toward each specific problem, he will more successfully form a bulwark against these influences.”

It would have been immensely out of character for Beall, a most cosmopolitan man, to suggest that the designer be indifferent to the surrounding world of design or to build an ideological moat around himself. He further suggested “... that specific inspiration be derived from somewhat allied but nevertheless basically remote areas...”

Beall worked in New York City until 1951, designing a prodigious range of material all forms of graphic communication—packages, ads, booklets, corporate identity programs, and exhibitions. After 1951, acknowledging that “the creative atmosphere is not the same for all men,” Beall sought the tranquility of his home and farm in Connecticut, fearful, one suspects, that he would fall victim to the very dangers he cautioned against. This was neither retirement nor isolation, for Beall established his complete design studio in this new environment. He did as he said at the time, “learn to see rather than just look at things. This is a never-ending process which the dedicated artist must teach himself.” Removing himself from the swirling turbulence of New York did not lessen Beall’s inventiveness or his productivity. He continued to create and design with his customary urbanity and insight. Some of his lasting achievements in corporate design were for Chance Vought, International Paper, and Western Gypsum. Fulfilling his own adage, “The very way a man lives is directly akin to his work,” he remained a maverick until his untimely death in 1969 at the age of sixty-six.

In the galaxy of the American graphic design, Lester Beall holds a special position. He remains for us a pioneer, one of the experimental visionaries who joined the links of our chain of knowledge. He saw farther and more daringly at a time when his contemporaries looked and saw not.

Fifteen years ago, Lester Beall spoke at a conference. One of his observations then epitomizes the man and the enduring spirit of his testament: “As graphic designers of today’s printed page, a long depended upon means of communication, we should envision ourselves as the inevitable architects of future revolutionary systems of communication.”
The 3 points of the equilateral triangle are $\frac{1}{4}$ unit from the inside diameter of the "ring".
House of Herbs (1964)

Exhibition at AIGA (1962)
Greatness, the bard tells us, comes in varying ways—as a natural inheritance, as a mantle that comes with achievement, or as some unexpected bolt that falls, even upon the unworthy, with all the force of a divine command. Modern corporations are prone to identify greatness with soaring production charts and favorably balanced profit and loss statements. Only lately have these industrial giants, goaded by some rather persistent finger pointing and strident voices, become aware that greatness demands something more than économique narcissism. Some seem genuinely astonished to discover that the improvement of life’s own quality should fall within corporate responsibility. By a happy confluence of people and purpose, a few companies early in their corporate life considered an aesthetic awareness as much a natural part of their operating formula as any other business fundamental.

The expansion of “corporate identity or image” programs does not yet mean that we are levitating toward a firmament of corporate enlightenment. It does indicate that the pioneering efforts of a few notable companies have not been without effect. Those who show only a casual interest in graphic matters could not help but recognize that the most consistently enlightened of the forerunners is the Columbia Broadcasting System.

Long before such catch-phrases as “identity” and “image” acquired their current glossiness, CBS had founded its corporate lifestyle and aesthetic posture on the bedrock principles of intelligence, elegance, taste, and even beauty. William Golden became the corporate art director of CBS in the late thirties and it was under his personal guidance that CBS was set on a design course that gave the company a greatness worthy of its intentions. If during his tenure William Golden was the perfect art director and tastemaker for this twentieth-century patron, obversely CBS provided the best possible matrix for the cracking, challenging intelligence of a Bill Golden. In this symbiotic atmosphere, Golden created an impeccable standard in corporate advertising and promotion, establishing a design environment that was as inspiring as it was intellectual, uncomplicated as it was profound, and inventive as it was free of cant.

Golden was above all a realist. He had a special disdain for high flown theories and posturing that did nothing but obfuscate the clarity of a designer’s vision. A good designer, he felt, should respect the stubbornness of certain facts and should design accordingly, not indifferently. He considered the content of a communication and the inherent logic of a problem as fixed factors. Redundant as it may sound, Golden believed the designer should design. If the message is borne lightly, logically and tastefully, and produced faultlessly, it will reach eyes, ears and even hearts with a more penetrating effect. Golden did not suffer fools and their foolishness gladly, but he remained open to new approaches or new solutions to old problems. What he did seek was that elusive goal, excellence—one in which that hard beauty of crystal clear thought was wed with the gossamer inventions of a fanciful spirit.

Bill Golden’s training was hard and unromantic. From his professional background, we detect an interplay of social and personal forces that clearly left their mark on the way Golden perceived the designer’s function. Golden was born on New York’s teeming lower east side. His family was a large one and poor—Bill being the youngest of twelve children. Nineteen-hundred-eleven was a time when the American dream may have had more prominence in the public reverie than it does now, but an art education was not looked upon with any clear conscience of what they thought was their best effort. If there was a temporary pain of defeat, it was more than assuaged when the crestfallen found a greater victory in the second attempt.

A great designer can be remembered for any or all of many virtues. If there is one strong current that seemed to bring together Golden’s diverse capacities, it was his uncompromising aesthetic honesty. Moreover, for all the stern exercise of his judgments, he possessed great personal and professional modesty. In working for a company whose very business was communication, Golden recognized a special responsibility. No copy writer could slip by a vague thought, a careless statement or an awkward word. Golden had a keen appreciation of the written word, respecting its function and the consequences of its use. That respect carried over into his typographic design, which was always aglow with elegance and exquisitely crafted. In the same spirit, Golden sought out the best image-makers to breathe the power of their sorcery into the printed page. Who else but a Topolski, with his bravura style, could capture the panoply and color of the British coronation? Who but a Ben Shahn could depict the poignancy of the world’s benighted and have-nots? Bill Golden chose well because he was close to the soul of the artist and every artist knew that Golden would give his work the best graphic theatre that could be devised for its performance.

Golden left behind him a tradition of thoroughness. No detail that contributed to the realization of a total concept was beneath the designer’s concern. To quote Dr. Frank Stanton, president of CBS and a long-time friend, “Bill believed that the way to command attention and win approval was not by being sensational or shrill or obvious, but by being distinguished, subtle and original.”

In June of 1959, Bill Golden shared the platform with distinguished scientists and social theorists at the annual conference on the nature of communication at Aspen, Colorado. His speech, entitled “The Visual Environment of Advertising,” was a model of efficacy—articulate yet understated. Here and there it is punctuated with the twitting self-deprecation that assured us that if Golden’s ideas were soaring, he was still firmly in contact with daily reality. He dealt with the confusion that surrounds the idealist designer in a business world and was over sympathetic to the pain of designers caught on the Procrustean bed of commerce and art. An excerpt from that speech adds some defining brushstrokes to his portrait: I happen to believe that the visual environment of advertis-
ing improves each time a designer produces a good design—and in no other way.” And in speaking of prevailing thought, “We tend to overstate our case in the most complicated manner, and to confuse the simple purpose of our perfectly honest, useful little craft with the language of the sociologist, the psychiatrist, the scientist, the art critic and sometimes even the mystic. The obvious function of the designer is to design. His principal talent is to make a simple order out of many elements. The very act of designing exposes elements that are inconsistent and must obviously be rejected. When he is in control of these elements, he can usually produce an acceptable design. When somebody else controls them, the best he can produce is a counterfeit: that is why at some stage of his maturity he feels the need to have a voice in the content itself.”

Later that year Golden died suddenly. That he was only forty-eight years old only deepened the sadness of his death. Golden was a many-sided man whose contribution as a designer who worked waist deep in the swift-flowing stream of commerce leaves us with an exemplary model for the designer as well as for the business itself. Dr. Stanton, in his prefatory tribute to “The Visual Craft of William Golden,” wrote: “His was a powerful influence that went out way beyond those of us who were prodded into doing our best by the very proximity of his vigorous personality. His influence reached out to creative forces everywhere, bringing them into new fields. And, even more important, giving them new standards of excellence.”

In 1959, the New York Art Directors Club awarded Bill Golden the Art Director of the Year Award, recognizing with this final accolade, the greatness he bestowed upon us.
mind in the shadow

36
24
36
62,000,000

(1959)
PLAYHOUSE 90
Television's distinguished 90 minute weekly dramatic program opens a brilliant new season with the thrilling story of Spain's greatest bullfighter

THE DEATH OF MANOLETE
starring JACK PALANCE
SUZY PARKER
Produced by Martin Manulis in Television City
9:30 TONIGHT
live over the CBS Television Network
ON CHANNEL 2

PLAYHOUSE 90, television's distinguished 90 minute weekly dramatic program opens a brilliant new season with the thrilling story of Spain's greatest bullfighter.

THE DEATH OF MANOLETE
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Produced by Martin Manulis in Television City
9:30 TONIGHT
live over the CBS Television Network
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EDWARD R. MURROW, broadcasting's most respected reporter, brings a new dimension to television reporting today. In the new half-hour program, "SEE IT NOW," you will see the exciting potential of television as a news medium.

You will watch a uniquely filmed report of the week's dramatic events, none of it on film, none of it happening before your eyes. You will meet face to face, kings and commoners, soldiers and civilians, politicians and plain people who are the masters of the mass media events that affect us all. From your own screen, you will witness the world.

(Today at 8 p.m. on the CBS Television Network.)
The human animal discovered soon after it was perched up high on the evolutionary ladder that languishing on the "grunt and point" rung of communications was hardly a suitable posture for a sapient species. Eventually, a rather involved way of saying what had to be said was devised. At various stages of this advancing sophistication, it seemed as if man was about to be garroted by the complex strands of his invention. By inherent, good fortune, however, language—written or spoken—developed a built-in system of popular reform. Once language begins to drag behind or move out of step with the man's myriad activities, it has to catch up or suffer the perils of decay. Unfortunately, visual language doesn't enjoy the same kind of continuous parental attention. The task of nourishing our visual rhetoric and communication falls to artists and designers who, by personal afflatus, are impelled to take on an imaginative guardianship.

History has been sufficiently beneficent to produce designers who could meet the existing challenges with appropriately imaginative solutions. Occasionally, history outdoes itself and produces a designer who imparts such startlingly new concepts to our visual language that the beneficiaries of the following decades are blessed with a wealth of visual idioms.

In 1937, two leading national magazines put their art directorial trust in the hands of a young designer only twenty-three years old. The designer was Paul Rand, a former student at Pratt Institute and Parson's School of Design, who had also studied with George Grosz, the celebrated figure of German expressionism. Rand continued his ministrations at Esquire and Apparel Arts for four years. Any suspicion that Rand's art directorship might be a meteoric streak of bright precocity was abruptly put to rest by a number of astonishing covers he created for Apparel Arts and particularly for a small magazine called Direction. Early brightness was quickly recognized as the harbinger of genuine brilliance. Rand's subsequent work further established him as a mature designer of first rank and as an articulate theorist as well, whose ideas would radically affect the shape and contour of contemporary visual design.

Rand's Apparel Arts covers of the early forties were primarily collages employing quasi-dadaist ideas and techniques. By utilizing a commonplace object to have more than its conventional meaning, Rand actually antedated the satire of the objet trouv-art movement that arose at least two decades later. His most coherent project was the series of covers he produced for Direction. Appearing over a period of several years, these covers had a collective impact that was decades later. His most coherent project was the series of Direction covers. Appearing over a period of several years, these covers had a collective impact that was revolutionary. Each individual cover was a radically inventive departure from the prevailing editorial dross. By drawing upon the creative discoveries of a host of modern art movements, Rand linked the fine arts with popular graphic application. The imagination, vitality and quality of those covers probably has not been equaled by any editorial designer of recent times. Many of them have become classics. The memorable 1940 cover showing a photograph of a barbed-wire cross ranged against the casually written tag summed up with extraordinary poignancy the contradictory aspects of man's behavior to man. That interplay of ideas and his abstract use of large letter forms opened new modes of visual symbolism for all modern designers. Rand showed that even the simplest of objects given different contexts bear within them several thicknesses of meaning. It takes the magic of the designer to seize the concealed and make it apparent and to transform the commonplace into the rare. By illuminating the potential of the graphic symbol, Rand presented contemporary design with one of its most functional aesthetic donations.

Rand eventually left the introspective fields of editorial design to take up the more combative challenges of advertising. For thirteen years, until 1954, he was the art director (now called creative director) for the William Weintraub Agency. Responding to that milieu with its new demands, Rand steadily broadened the scope of his work. Filmmaking for television was yet to be the focal advertising medium it is today. The printed page and the graphic problems of poster, book, promotional and package designs demanded Rand's total attention. He also taught intermittently at Pratt Institute and Cooper Union. In 1946 Rand compiled a statement of his personal observations and philosophy, which was published in a handsome book designed by him and titled "Thoughts on Design." It remains a lucid exposition of the anatomy of his thought, paralleling the clarity and directness of his work.

Rand's originality was as evident in advertising as it had been in his earlier editorial output. His approach was a remote cry from the bold word plays and simplistically designed advertising pages that abound today. Yet, oddly enough, the use of multiple meanings of one symbol as well as the spirit of iconoclastic wit in today's advertising bear considerable debt to the work of Paul Rand. Rand approached advertising much like an artist. Virtually every ad bore his personal stamp. If we can borrow a term from a group of contemporary filmmakers, Rand was an "auteur" art director. Rand searched out the potential graphic wealth that lay in the selling message itself, employing a host of visual devices to captivate the reader. And that they did. The playfulness and witty charm of the Ohrbach's campaign cleared away the thicket of convention that had suffocated contemporary advertising. Particularly in that series, his ability to grasp the familiar object and convert it into a charming yet commanding symbol was at a peak. Each campaign represented a personal visual journey that called for daring and imagination to set it apart from the surrounding banality. The Disney hats ads were exquisitely designed abstractions that kept the reader endlessly fascinated by the counterpoint between an antique Brummel figure and an up-to-the-minute chapeau. Each campaign was invested with a special kind of graphic humor. The hallmarks of his style were the studied casualness of the Rand script, a light and unselfconscious typography and always a refined sense of space. The campaigns are legion: Dubonnet, with its revival of Cassandre's imperishable man; the Coronet series with Rand's anthropomorphic brandy sniffer; the kinetic abandon of the El-Producto cigar boxes and ads; and the graphic legendarium of the Kaiser-Frazer series.

Rand, a scholarly and sensitive typographer, found the most satisfying outlet for that gift in the numerous books he designed for sympathetic commercial publishers, were special patrons who recognized Rand's exceptional typographic genius.

In 1954 Rand ended the agency phase of his career. By this time, his abilities had become universally recognized. A larger aesthetic canvas was needed—one that would give continuity and dimension to the full scope of his concepts. This could only be realized by his functioning as an independent designer. Rand became the design consultant to numerous large and influential companies—IBM, Westinghouse, and United Parcel Service, among others. He brought these companies into a position of graphic esteem, establishing for them corporate design programs of human proportion. Corporate communication, he has shown, can be socially enriching if it is intelligently conceived and imaginatively executed. Because of his exquisite sense of visual symbolism, Rand is continually called upon to design trademarks for a host of business enterprises, many of which have become renowned. Apart from his very active and far-flung design practice, he has continued his interest in education, occasionally teaching and lecturing. As a steady and perceptive writer on design, he continues to expand his list of articles.

Early in Rand's career, E. McKnight Kauffer, one of our acclaimed poster artists, said of Rand in the introduction to "Thoughts on Design": "These 'reflections' reveal a thought and by the examples of his work, a practice that is a composite
pattern. He does not say one thing and do another nor do one thing and say another ... His conceptions (theory) guide his feelings, and in turn his feelings (sensibility) humanize his conceptions."

Because Rand has kept and nourished the faith, we are that much richer. Design can communicate that much more because of his additions to our visual language. History, it was observed earlier, manages to provide us with benefactions and Paul Rand is one of those special gifts to our time.
A novel differing in 3 is important, which highlights the process of thousands of numbers. Written by a well-known 3 of the nation's leading 3, A novel differing in 3 is important, which highlights the process of thousands of numbers. Written by a well-known 3 of the nation's leading 3, A novel differing in 3 is important, which highlights the process of thousands of numbers. Written by a well-known 3 of the nation's leading 3, A novel differing in 3 is important, which highlights the process of thousands of numbers. Written by a well-known 3 of the nation's leading 3.

Modern Art in Your Life

The Museum of Modern Art
It is widely agreed that the advertising agency of Doyle Dane Bernbach was the primary force in changing the face and direction of contemporary advertising. The agency precipitated this revolution on the threshold of the fifties by introducing the refreshingly simple concept that a product can be promoted more effectively if its advertising is produced as a believable human truth, artfully designed and cogently presented. Prior to the fresh DDB breeze, the advertising community had heavily relied on statistical research and arch techniques of graphic design as basic methods for capturing the public attention. These past twenty or so years have more than confirmed the clear-sightedness of what is now referred to as the Doyle Dane Bernbach approach. Although the agency has grown and prospered, it appears not to have lost one erg of its youthful energy and enthusiasm. As a result of its pervasive influence, many of its advertising slogans have been absorbed into the popular vocabulary and the imagery of its campaigns have entered the popular culture.

The vision of a “new advertising” was largely the construct of William Bernbach while he was the creative director of Grey Advertising Agency. By good fortune, Robert Gage, an art director at the same agency held kindred views and joined Bernbach as a colleague-in-arms when DDB was launched in 1949. Bernbach and Gage provided an amalgam of concept, and decorated intension that was new to the field. In an address to the Art Directors Club more than a decade after the formation of Doyle Dane Bernbach, Bernbach summarized the agency’s credo: “It is our belief that there is nothing more practical to an advertiser than an intuition so refined by practice that it can provoke a reader to attention with fresh, imaginative, orpiment, or if you will, ideas. It is our belief that every other activity in our business is a prelude, however important, but just a prelude to the final performance which is the ad. That the measure of that performance is its persuasion and that persuasion is not a science easily learned like an equation, but an art that can reach inspired heights only by a deeply personal intuition.”

By the sternest measure of performance, Bob Gage has been the most glorious of persuaders. A short biographical note written by Gage, after some thirteen years of inestimable accomplishment, says succinctly: “Bob Gage, Vice President and head Art Director of Doyle Dane Bernbach since the day it opened its doors.” This statement, so spare yet so pithy, tells us something of Gage’s modesty, his straightforwardness and his keen sense of economy. His exceptional creativity he leaves for others to comment upon. One hastens to add that from “the day it opened its doors,” Doyle Dane Bernbach with Gage in its artistic forefront has fulfilled the promise of its first hopeful vision, many times over. Gage’s first major foray for the young agency was the campaign for Ohrbach’s high-fashion minded store with a policy of low popular prices. It was a seed campaign Bernbach and Gage had inherited from Grey because of their work on it there. It was also the first demonstration of the innovative writer/art director dialogue. In one swift stroke, the age-old and artificial separation between copy and design was dissolved. While it took a number of ads to shed some of the typographic affectations of previous Ohrbach’s campaigns, sprightly word and image plays presented in endlessly inventive ways the Ohrbach leitmotif of top fashions at bargain prices. Gage’s ability to put an idea in direct, captivatingly human terms was exemplified in each successive ad. The series reached its quintessential climax in 1958 with a design form that placed an unadorned large photograph in separate but equal relationship with the copy. This form became a hallmark of the agency and has been imitated by the countless epigones in the advertising field. The brilliant case in point is the ad that depicts a hautishly attired feline, complete with cigarette holder, symbolizing a snobbish female who, as the copy cattily and chattily tells us, is envious that her lower-status neighbor gets her queenly clothing at Ohrbach’s. Gage brought a sort of “Occam’s Razor” approach to advertising, alluding to his method, he said: “We never resort to visual tricks to attract a reader’s attention. Our creative solution is derived directly from cold facts about the product itself. This is fundamental to Doyle Dane Bernbach.” Gage, of course, was again too retiring to say that cold facts would remain ever inert without an inspired intuition to transmute them into a hot advertising concept.

With the Ohrbach’s campaign and its attendant commercial success as a debut, Doyle Dane Bernbach, as well as Bob Gage, attracted rapid attention from both peers and clients. A diverse range of advertising problems afforded Gage broad creative scope and opportunities for greater personal insight. Where one product required wit and levity to make the realm of bargain hunting a fanciful amusing adventure, other campaigns brought out what many feel is Gage’s most gratifying quality — namely, his abiding humanism. “Bob Gage has the capacity to make you feel,” Bernbach says, and that sensitivity to people, the ability to convey in a few strokes the expanse of human emotion is revealed in the campaigns for Jamaica tourism and the Polaroid camera. Again, no tricks—simply an intuitive, perceptive grasp of the essence and even the nuances of what will enthrall the reader. The tourism series, with its bold type stretching beyond the boundaries of the page and its photographic romance with the richly-hued island and its warm vivacious people, makes the city-dweller virtually smell the intoxicating fragrance of escape. The Polaroid series, by sharply reducing the words and expanding the picture, tells everyman he has a modern magic in his hands that can capture life’s wonderous moments forever—as if little people were bigger than life itself.

Because Gage is so persuasive and his creative mechanics so well concealed, there is a tendency not to pay full tribute to him. One need only remember the Levy’s bread series to see that Gage was, in that campaign, pointing the way for pop art. Because Gage eschews flamboyance, one can only savor the subtle invention of his exquisitely devised pages. Helmut Krone, a Doyle Dane Bernbach colleague and a distinguished art director in his own right, speaks glowingly of Gage as a designer: “Whatever you think of in terms of page design, he has been there. One may fail to notice his contributions because he doesn’t linger with any of his discoveries. He is a restless adventurer.” Phyllis Robinson, one of the profession’s most prominent copywriters and a collaborator with Gage on many campaigns dating back to Doyle Dane Bernbach’s first days, commented on Gage’s endless concern with detail, particularly the appropriateness of the copy: “Is it good enough?” “Is it surprising?” “Has someone done it before?” “Have we done it before?” Doubtless, this challenging self-search reflects Gage’s study with Brodovitch at one of his famous design laboratories where Brodovitch continually impressed his students with the desire to do that which had not been done before.

With the advent of television as the complete advertising medium, Gage’s rich exploration of the human comedy found a willing and resonant accomplice. Gage’s distinctive traits of gentle sensibility, lively intelligence and unencumbered feel for the pertinent were given greater expanse and resulted in some of the medium’s most memorable and touching vignettes. It is unlikely that people will forget such masterpieces as Alka-Seltzer’s uproarious “groom’s first meal” and the poignant crackerjack series with the famed comedian Jack Gilford. To call them commercials is to do them an injustice. This was transcendent advertising. To sell a product is the indisputable premise of all advertising. But a Gage commercial does not sell, it convinces.

Awards for Bob Gage and Doyle Dane Bernbach are legion. At one of the CLIO Award ceremonies where Bob Gage was honored for his film direction of the Alka-Seltzer and Crackerjack commercials, William Bernbach, speaking of the people in his agency, said: “You have to be nice and you have
to be talented. If you're nice, but untalented, we don't need you. If you're talented, but a bastard, we don't need you. No one exemplifies the nice and the talented better than Bob Gage." Gage is a leader because he is respected as a doer who is respectful of the best in human communication and because he is concerned with the professional well-being of his colleagues.

For a short period Gage assumed the post of Doyle Dane Bernbach's creative director only to find that its administrative demands kept him from the excitement that only immediate personal contact with an advertising problem or campaign could give. He has often declined working on prestigious accounts for lesser assignments so that others could be given greater opportunities.
Gage remains a pacesetter in a field where imitation is hardly intended as a sincere form of flattery. It is a tribute not alone to his undiminished directorial skill or his adherence to the original purity of the Doyle Dane Bernbach philosophy; it is also a heartening reaffirmation of the good and the true. We live in rapidly shifting times. Some social theorists call it an acceleration of history, others tell us to gird against future shock. Advertising, a far reaching arm of commerce, can often represent the centrifugal spin of our times in its dizziest, floundering forms. Truth, integrity, quality and dignity are the frequent casualties of the vertiginous thrust for short range success. Bob Gage, in his flourishing luminous career, has never reached for anything less than full dignity and excellence. Now, more than ever, the field needs staunch standards to which it can repair. Bob Gage, by his work, by his personal mien, and by his devotion to the best of human worth is the embodiment of those durable standards. He is thus honored as the model of a modern art director.
JAMAICA

Our beer is 50 years behind the times

NEW YORK
IS EATING
IT UP!

LEVY'S
REAL JEWISH RYE
Gold Medals
Art Director: Murray Smith
Designer: Murray Smith
Artist: Steve Horn
Copywriter: Laurence Dunst
Client: Help Unsell The War
Harte Drogen: „Warum wir schießen. Wie man uns helfen könnte.”

Wir bieten an: Billige Bauernhäuser in Italien

Gemacht, gemacht, kaputt gemacht: Veruschka

Mädchen von der Ruhr: „Husch ins Bett, dann kriegste ’n Tritt.”

Revolution in Spanien? twen sprach mit den Führern des Untergrunds
Letters of Independence

by John F. Kefauver

Dear Sirs:

I am deeply concerned about the recent developments in the Middle East. I believe that it is essential for the United States to take a firm stand against aggression. The situation in the region is complex, but we cannot afford to be indifferent to the fate of the innocent people who are caught in the crossfire.

Sincerely,

John F. Kefauver

Make Mine Semiautomatic

by John C. Kefauver

I recently purchased a new revolver and I am quite impressed with its performance. It is a semiautomatic model that offers both speed and accuracy. I believe that such firearms should be readily available to the public to ensure personal safety.

Sincerely,

John C. Kefauver

South Asia: The Approach of Tragedy

by Christopher Kefauver

The situation in South Asia is becoming increasingly tense. The conflict between India and Pakistan is escalating rapidly, and there is a real risk of a full-scale war. It is imperative for the international community to take action to prevent this from happening.

Sincerely,

Christopher Kefauver
End of the Line

'I Simply Can't Agree With Ambassador Y's!' 1

"I simply can't agree with Ambassador Y's!" 1

Physician, Heal Thyself. IV

A Game of Cosmic Roulette

The Monetary War: I

The New Economic Monarchy

In Memory of Seymour Schneider

Men and Words in Prison

The Toxic Americans

Who Is Them?

Dream of an Atlantic Europe

Image of the Mafia

Moon Over Lexington Ave.

A Refusal to Talk?

I received the information that most people were aware... of... an alleged secret talks by the NLF."
including:
ME AND MY GIN
SORROWFUL BLUES
EMPTY BED BLUES PARTS 1 & 2
HOUSE RENT BLUES
STANDIN' IN THE RAIN BLUES
SLOW AND EASY MAN
POOR MAN'S BLUES
TICKET AGENT, EASE YOUR WINDOW DOWN
LOUISIANA LOW DOWN BLUES
SPIDER MAN BLUES
and many more
BESSIE SMITH  EMPTY BED BLUES
I'd like to buy
the world a home
and furnish it with love.

Grow apple trees
and honey bees,
and snow white turtle doves.

I'd like to teach
the world to sing
in perfect harmony.

I'd like to buy
the world a Coke
and keep it company.

From Coca-Cola Bottlers.
All over the world.

It's the real thing. Coke.

Art Director: Harvey Gabor
Cameraman: Giuseppe Rutummo
Song Writers: William Backer, Billy Davis, Roger Cook, Roger Greenaway, Roberto Malenotti
TV Director: Phil Messina
TV Producer: Roma Films Service
Production Company: McCann-Erickson, Inc.
Agency: Coca-Cola, USA
Client: Coca-Cola, USA
ANNCR: If the closer he gets . . .
... the fatter you look,
get So-lo lowfat milk.
One of the fat fighters from Foremost.
They make the battle
a little easier.
(ANNCR): A Volkswagen Campmobile can take you away from it all. Away from over crowded hotels and over priced restaurants in less than 5 minutes a Volkswagen Campmobile can turn into a station wagon and take you away from it all.
(ADULTS SPEAK WITH CHILDREN'S VOICES):
"I like the Buffalo, he's in my book."
"I like the Gor-r-r-illa."
"What are those monkeys doing?"

(VOICE OVER): "The Baltimore Zoo... for kids of all ages."
They came to England over 300 years ago. Three magnificent stallions.

They’re remembered not for the races they won but for the breed of horses they started—the Thoroughbred race horse. . . till the Thoroughbred became the fastest animal in the world. . . only the very fastest sons and daughters of these horses get to run at Aqueduct and Belmont Park.
Once upon a time you picked up an empty bottle and you got 2C. And that was incentive enough.

Today, 2C doesn't mean too much and we need another incentive to pick up our empty bottles. How's this for an incentive? We'll be able to tell our streets and playgrounds from our junkyards.
(ANNOUNCER): Vietnam, a game everyone is playing whether they want to or not.

You play this game with real American lives.

You play this game with real American dollars.

Art Director Tony Gill
Photographer Amir Hamed
Copywriter Doug Washburn
Director Fred Petermann
Producer Deed Rossiter

Help Unsell The War
BOX 302244839B NEW YORK, NY 10022
(VOICE OVER): In Europe, where they've been buying small cars for more than three generations, they buy more Fiats than anything else.

More Fiats than Volkswagens.
More Fiats than Renaults.
More Fiats than Volvos.
More Fiats than anything.

Now that America has accepted the European idea of a small car, we thought you'd like to know what the European's idea of the best small car is.

After all, when it comes to small cars, you can't fool a European. Fiat. The biggest selling car in Europe.

Art Director: Ralph Ammirati
Designer: Ralph Ammirati
Photographer: Alan Green
Copywriter: Marty Puris
TV Director: George Gomes
TV Producers: Ralph Ammirati, Marty Puris
Production Company: Gomes-Loew, Inc.
Agency: Carl Ally, Inc.
Client: Fiat
Category 1.

ADVERTISING DESIGN.
Single ad or campaign
for newspaper,
magazine or trade publication.
This summer, take a vacation where there's more to share than just scenery.

In Florida.

The view has changed, the things on the horizon have not. This summer, take a vacation where there's more to share than just scenery.

Begin your adventure at the Gulf coast of Florida, where the beach is alive with the sound of the waves and the sea breeze.

Or at Eastern Airlines, where the sky is the limit and the possibilities are endless.

For more information, call 1-800-831-1831.

EASTERN

The Wings of Man.
In 1916, when a man came home from a day's work, he'd often bring home something for the whole family: Tuberculosis.

In those days, what people didn't know about TB could fill a cemetery. Men would bring it home from the factory. Or their children would bring it home from school.

The disease spread because sanitary conditions everywhere, including the home, were so bad.

That's how much of America lived in those days. And died.

In 1916, Metropolitan Life did something about it. With help from The National Tuberculosis Association, a medical team was organized to go to a typical sick town to try to make it well. The town that cooperated was Framingham, Mass.

Free TB tests were given. A treatment center and a children's health camp were started. And to prevent TB, people were taught things about hygiene they never knew before.

The experiment ended after seven years. And cut the death rate by 70 percent, better perhaps than anyone had ever expected.

Today, organizations are solving public health problems, using techniques that were originated in Framingham.

What was just an idea 55 years ago is common practice today.

Metropolitan Life

We sell life insurance. But our business is life.

Art Director: Sy Schreckinger
Designer: Sy Schreckinger
Photographer: Nick Samarage
Copywriter: Laurence Spinner
Agency: Young & Rubicam International, Inc.
Client: Metropolitan Life Insurance Co.
At last, a bandage with heart.

The Dermicel Adhesive Bandage.
Easy to put on. Painless to take off.

Art Director  Arthur Harris  
Designer  Arthur Harris  
Photographer  Toto  
Copywriter  Ellen Perless  
Agency  Young & Rubicam International, Inc.  
Client  Johnson & Johnson
Scott isn't stupid. But it took a smart teacher to recognize it.

What's wrong with Scott is what's wrong with at least one kid in almost every classroom.

Scott has a learning disability. A perceptual problem.

When he writes, the letters are mostly illegible shapes. When he does his arithmetic, the answers are usually incorrect.

If you wanted to guess how many kids have ever had a problem similar to Scott's, you could start by counting many of the kids who've dropped out of school.

The sad part is this:

You can correct the problem if you spot it soon enough. Before a child has failed and been frustrated and lost his self-confidence.

So in 1969, Metropolitan Life began showing teachers and parents how to spot early signs of physical disorders that can interfere with a child's learning.

We produced a film called "Looking at Children," and a companion booklet.

Very often, they're the first time a child's teachers or parents ever see "backwardness" as a disability that can be corrected.

We'll send the film to your community group.

Write "Children," Metropolitan Life, 1 Madison Avenue, New York, N.Y. 10010.

You may have to wait, even with hundreds of prints of the film in constant circulation.

But the wait is worth it.

To keep a child's learning disability from becoming a lifelong handicap.

Metropolitan Life
We sell life insurance.
But our business is life.
This is what Sergio Mazza thinks of plastic.

Sergio Mazza thinks of plastic as an artist thinks of paint, as a sculptor thinks of granite:
Plastic to Sergio Mazza is a medium, a way at the world, a personal statement.
To the designers of Artemide, plastic is an idea that lives. An environment that communicates.
We don't have to tell you Sergio Mazza's Artemide chair is beautiful: eyes can tell you that.
We would like to tell you that our new generation Artemide is pressure-molded fiberglass five times stronger than conventional laminated fiberglass furniture. And has an uncanny resistance to fading, scratches and heat. And it is so well thought of it's included in the permanent collection of the Museum of Modern Art in New York.
You can see the most complete line of contemporary fiberglass and Cycloac ABS furniture in the world at Moreddi, Simmons Contract Division or Thonet showrooms.
Or, write for a catalogue to Moreddi, 734 Grand Avenue, Ridgefield, New Jersey 07657; Simmons Contract Division, Merchandise Mart, Chicago, Illinois 60654; or Thonet, One Park Avenue, N.Y., N.Y. 10016.

At Artemide we say, "There is plastic, and there is Artemide plastic."
Sit in Sergio Mazza's chair, and you will know what we mean.

Artemide
Log Cabin and the kind of Christmas America grew up on.

America institutes Christmas in many different ways. Our tree is a self-made triumph, tripping up the outside world as if to say—yes, America has a Christmas! Our ham is made from an old tried and true recipe handed down from the mother; and the Log Cabin Syrup is a traditional treat that goes well with anything.

Log Cabin brand advertised in 1887, first about the fine Apple brand wealth in America. They took the Log Cabin, one of America's first great breakfast foods. They say it was

Log Cabin and the Golden Stovetop Curler. Combine 1/2 cup Log Cabin Syrup and 1/2 cup brown sugar, 1/2 cup chopped raisins and 1/2 cup rum. Bake at 350° for 1 hour. Let stand 30 minutes. Serve hot or cold.

Log Cabin and the Apple Flan. Fold 1 cup of cream to 1 egg at 1 egg richer than Log Cabin baking. Baked at 350° for 1 hour, 1/2 cup without cream.

Log Cabin and the Kind of Christmas America grew up on.

Art Director: Georgia Shankle
Photographer: Otto Storch
Copywriter: Evelyn Lewis
Agency: Young & Rubicam International, Inc.
Client: General Foods Corp.
Log Cabin and the kind of Thanksgiving America grew up on.

It goes back a long way, the yellow, rich taste of Log Cabin maple syrup as a sweetener. Even before your great-great-grandma, according to legend, the idea came from the Indians, who used it in a conserve. Good cooks among the first settlers picked it up, and it became America's first great food tradition. Log Cabin brand syrup was made in a hand-looped syrup pan. Certainly it's the oldest brand that's still around today. And your families probably started to use it in flan, suet and sweetened condensed milk.

At Thanksgiving, it went on practically everywhere but the wild woods. They gathered fresh harvested vegetables with it, and used it through magnificent-tasting cakes and wild turkey preserves and pies. The pies were especially glorious.

Here are some great pie recipes from the Log Cabin kitchen, beginning with some classic tips on making pie crusts.

Log Cabin and the Perfect Pie Crust

A perfect flaky, flaky crust. Firm, flaky underneath and soft inside, as flaky can be. It's not difficult. The trick is to handle the pastry as little as possible. Roll it with light, light strokes from center to outer edge. To repair a tear, moisten edges and overlap; or seal gently with a pastry "patch." Fill pastry loosely into pan; never stretch it. Smooth it down, then trimming the edges of a fluted pie wall, if desired.

For a fluted edge, form a high-standing rim. Place index finger of one hand on inside rim and press dough against rim and index finger of other hand to outside of rim. Repeat around edge.

Log Cabin and the Mincemeat

Break 1 packages (9 oz. each) of dates, cherries, prunes, raisins, in 1-1/2 cups water and 1 tsp Log Cabin syrup in large saucepan. Bring to a boil and boil 1 minute, stirring constantly. Let cool; then mix 1 cup all-purpose flour with additional 1 cup water. Add syrup; bring to a boil, stirring constantly. Add to cooled mixture; stir well. Stir in 2 cups brown sugar, 1 cup granulated sugar, 1 cup dark brown sugar, 1 tsp salt, 1/2 tsp each cinnamon and allspice, 1/2 tsp nutmeg, 1/4 tsp cloves; blend. Gradually stir in well-scalded milk and let cool. Add 1 cup raisins, 1 cup chopped nuts, 2 tbsp grated lemon peel. Make into 3 pie fillings.

Log Cabin and the Pumpkin Pie

Beat 3 eggs. Add 1-1/2 cups Log Cabin Syrup, 1/2 cup firmly packed brown sugar, 1/2 tsp. salt, 1/2 tsp. nutmeg, 1/2 tsp. cloves, 1/2 tsp. ginger, 1/4 tsp. allspice. Mix thoroughly and stir into 1-1/2 cups evaporated milk, stir well. Add 5 cups chopped canned pumpkin, 1 tsp. salt, 1/2 tsp. nutmeg. Stir all together. Pour into 1 unbaked 9-inch pie shell. Bake at 350° for 15 minutes, then bake at 300° for 25 to 30 minutes, or until firm in center. Cool. Just before serving, whip 2 1/2 cups heavy cream. Blend in 2 tbsp. Log Cabin syrup and 1 tbsp. rum, if desired.

With a pastry brush, brush the edges and top of the baked pie with Log Cabin Syrup. Place a wax paper then a piece of foil over the edges of the pie, and let the pie bake further in the foil. Remove the paper and foil once the pie is done. Remove the pie from oven and let the pie cool. Garnish with whipped cream and serve.

Log Cabin and the Indian Pudding

1 1/2 cups milk, in top of double boiler. Mix 1/2 cup sugar, 1/2 cup Log Cabin Syrup, 1/2 cup milk. Cook gently for 30 minutes, stirring occasionally. Beat 2 eggs slightly. In 1 1/2 cups baking dish, add 1 1/2 cup Log Cabin Syrup, 1 1/4 cup sugar. Mix in eggs, 1 cup milk. Bake 1 hour. Mix in 1/2 cup brown sugar. Whipped cream or whipped cream and Log Cabin Syrup.

Log Cabin and the Maple Pie

Preheat oven to 350°. Roll out pastry, place in a 9-inch pie plate. Prick pastry with fork, line with aluminum foil and fill with dry beans. Bake 15 minutes, then remove foil and beans and bake 15 minutes longer, or until done. Cool.


Log Cabin and the Pumpkin Cheesecake


In trying to recapture your youth, are you losing your dignity?

Growing older in nothing to be ashamed of, it's something everyone does. But some people do it more gracefully than others. We want to help you. To avoid looking your years with thousands of dollars. And to make those years as happy as they can be.

OHRBACH'S Where you always find the fashion and the price that's right for you.
From now on, when the phone company doesn't serve the people, we're going to serve the phone company.

The New York Telephone Company doesn't deserve your business. And if they had to compete for it, they wouldn't get it.

But because they're a monopoly, they can charge you high rates for bad service and get away with it. Because they're a monopoly, they can ignore your complaints and requests and get away with it. Because they're a monopoly, they can even confiscate your dimes in pay phones and get away with it. And because they're a monopoly, they can ignore your requests and get away with it.

That's why Grassroots comes in. Grassroots is a newly formed non-profit consumer action organization. Our leaders are men who are substantially experienced in the formation and follow-through of mass group action.

And our first target is the New York Telephone Company. We intend to press certain demands upon the telephone company to make them work for you, rather than for AT&T.

First of all, we will demand, through the courts and the Public Service Commission, that they get no further rate increases until they improve their abysmal service.

Their latest increase request was not only the largest in history, but was actually delivered with the threat that service would worsen unless they got it.

We will demand that they open the sale of at least 51% of New York Telephone stock to their customers. As it now stands, AT&T owns every share of stock in New York Telephone, which means that paying dividends to AT&T shareholders (last year that amounted to $202,700,000) comes before providing service to the general public.

We will also demand the addition of Public and Consumer representatives of the Board of Directors of New York Telephone.

At present, not one single Board member represents the public interest. We will attempt, through the New York State Legislature, to enact legislation requiring New York Telephone to reimburse customers for losses sustained through service failures.

Under present law, the telephone company is protected from paying such indemnity, even when they are clearly at fault. We will also demand that the telephone company change its billing system so that each customer can determine exactly how much he is being charged for each call.

Under their current billing system, you have no way of verifying whether your bill is accurate or even what the charges are for.

The list of demands we intend to make could go on and on, because the list of areas in which the phone company is deficient is so long.

But the purpose of this advertisement is not merely to lay it on the telephone company. Its main goal is to enlist your aid.

We already have a staff of organizers and a task force of volunteer lawyers. But to win this battle we need a lot of people on our side. Because that's what it will take to get legislation passed and to make the Public Service Commission do its job.

So if you're not happy with New York Telephone (and who is, besides AT&T?) join us in the battle.

If enough of us get together, we can accomplish a minor miracle. We can actually make the telephone company answer to us.

Art Director: Paul Guliner
Designer: Paul Guliner
Photographer: Henry Sandbank
Copywriter: Evan Stark
Agency: Doyle Dane Bernbach Inc.
Client: Grassroots
In a skid, the thing that can kill you is your own instinct.

A little went upt on a nice dry highway. A quater of rain on an ally city street. A patch of glass lies on a bridge. You can skid on all of them. Even with brand new tires. Even at 12 miles an hour. And if you skid, you can count on your instinct to react to try and muddle you. Because your instinct wants to stop. So it tests your brakes. Even to the point of hard braking to keep your stall. Your attitude begins wrong.

Hitting your brakes keeps your wheels from rolling. So they're forced to keep sliding. And a minor skid can turn into a total crash. When you start to skid, forget your instinct and re-consider the road.

Keep your foot off the brake. If your rear wheels are sliding to the right, steer gently to the right until you feel the tires gripping the road again. (Don't make any quick, sharp moves.) If your rear wheels slide to the left, steer gently to the left.

If you need to correct your course, do it with a hand rapids around to keep your wheels from lock ing. Finally, if you must drive on a slippery road and your instinct tells you that a sudden change of speed or direc tion could make you fall, obey it. (Your instinct can't always wrong.)

Mobil
We want you to live.

12
Art Director
Lee Epstein
Designer
Lee Epstein
Photographer
Dave Langley
Copywriter
Hal Silverman
Agency
Doyle Dane Bernbach Inc.
Client
Mobil
Open season on school children starts next week.

Next week, just when you're leaving for work, a lot of little kids will be leaving for school. Heading for school. And school buses. Some of them, for the first time.

And some of them will be late. Rushing like mad to make up for lost time (just like you do, sometimes). Not always waiting for the green light. Or the crossing guard. Not always looking to see if you're coming rushing like mad. So you'll have to do the looking. And drive more cautiously. Because vacation's over for our most treasured and defenseless living creatures. And for you.

If you see a moving school bus, get ready to stop. And, if it stops, you stop. Even if you're not really near it. You never know when some little kid might come from nowhere and dash in front of your car to get to his bus.

Make sure he gets to work on time. Even if it means that you won't. Please.

Drive carefully. We want them to live.

Mobil.
Introducing a crimestopper so advanced Dick Tracy doesn't have it yet.

It should come as no news flash to you that there's no one easy way to stop crime. But it may surprise you to know that a lot of the job is wrapped up in one man. The guy whose job it is to get the police to the scene fast. The police dispatcher. As the calls come in, he has to track down the radio car closest to the scene. And that's just for openers.

Because next he has to find out if it's available. And then get in touch with it by radio. Which is exactly where our new crimestopper comes in. The digicom system from GTE Sylvania.

Digicom records the availability of all radio cars on a TV screen down at headquarters. It even records their exact location. (When the radio patrolman touches a spot on his digimap, the same spot lights up on the dispatcher's duplicate map.)

As for the cop on patrol, with digicom in his car, he can actually run five license plate checks a minute directly through the state computer file. And check up on suspicious characters.

Unlike conventional radio, nobody can listen in, and the channels are never congested. Because digicom doesn't transmit voices. It transmits data. Electronically.

Naturally, all of this means a lot to the police, who need all the help they can get nowadays. The cop on the spot can make faster decisions, because he's better informed. That goes for the dispatcher, too. But it also means something to the average citizen.

Knowing which car to send where can not only save time, but lives. And at the very least, can just plain get help to a lot of people fast.

Of course, the police can't carry digicom around with them like Dick Tracy's wrist-radio.

Yet.

Digicom is made by the Information Services Division of GTE Sylvania, Inc., San Diego, California.
You don't see too many pictures like this because we really never pictured ourselves this way.

For the past 23 years, while just about every other car company has been feeling the pulse of the nation and changing the looks of their cars accordingly, we've been fixing the inside of our little car just so you wouldn't have to have it fixed so often.

The result is that today, there's not one single part on a '71 Volkswagen that hasn't been improved at least once.

Recently, a top level executive from a big automotive firm summed up our position on the subject for us:

(And we quote.)

"Consumers today are more interested in quality, low cost of operation and durability, and less interested in styling, power and performance..."

That's new top level thinking! Our top level thinkers have been thinking that way since 1949.

A rare photo.

"Art Director: Bob Kuperman
Photographer: Dave Langley
Copywriter: John Noble
Agency: Doyle Dane Bernbach Inc.
Client: Volkswagen of America"
Three years back, the Hinsleys of Dora, Missouri, had a tough decision to make.

To buy a new mule.

Or invest in a used bug.

They weighed the two possibilities.

First there was the problem of the bitter Ozark winters. Tough on a warm-blooded mule. Not so tough on an air-cooled VW.

Then, what about the eating habits of the two contenders? Hay vs. gasoline.

As Mr. Hinsley puts it, "I get over eighty miles out of a dollar's worth of gas and I get where I want to go a lot quicker."

There's the road leading to their cabin. Many a mule pulling a wagon and many a conventional automobile has spent many an hour stuck in the mud.

Also, a mule needs a barn. A bug doesn't.

"It sets out there all coy and the paint looks near as good as the day we got it."

Finally, there was maintenance to think about. When a mule breaks down, there's only one thing to do! Shoot it.

But if one of their bugs breaks down the Hinsleys have a Volkswagen dealer only two gallons away.

"It was the only thing to do after the mule died."
It's 6:30 PM,
Sunday evening
on the beach
at Bay Roc in Montego Bay.
And guess
what's about to happen:

Paul Newman's about to set down
his drink.
Or maybe Ginger Rogers.
Or maybe not.
You Paul, Ginger, anybody can
enjoy a Jamaican beach party.
They've drinks, affairs, a-dawn
der barfie. Usually barbecue. With
fishing-boat, sail cupcakes. Salty,
seaweed, bare rays.
Memorable.
Yet there are many ways you
or me (Sundaysbody) can
approach Jamaica.

Vacation-wise books here like
Ian Fleming. Or plays Noel
coward. Or direct-to-travellers
(Jack Cardiff). Or act in them
(Edward W. Bancroft). Or write a book
(William Marshall). While your
wife is watching (Miss Rogers).
If you're coming on vacation
(And Norman, Winston Churchill),
Tomi, this may be like The Rio's Cuba Club for fans
of fashion blooms.
Or was at a cottage-hotel like
Bound Hill (around Village)
Patterson, Otto Peter.
Or was at your own plantation
(Edward Flynn).

But come to relax after pos-
Itical-struggles (Naturel, Peru).
Or, civil rights ones (Bill Wilkins).
Or, just mentioned (Chuck Bart)
Or, you could watch Hugh Downs.
Even from advertising here
(Herbert Reaves).

Mari (Lettie Cariu).
Or you could have come in
1962 with your dad for our first
independence day (Fay Reid
Johnson, Bobbie).

For more of our doings, or
nothing, way became country.

Doyle Dane Bernbach Inc.
Jamaica Tourist Board
New York, San
Los Angeles, Chicago, Detroit, Miami, Toronto, Montreal.

Art Director
Design
Photographer
Copywriter
Agency
Client
Norman Tanen
Norman Tanen
Robert Freson
Camille Larghi
Doyle Dane Bernbach Inc.
Jamaica Tourist Board
Live where you cannot lock your room when you leave it.
And there is no need to Club Mediterranée/Guadeloupe.
Live where you can throw yourself into the sweet exhaustion that comes from too much tennis, yoga, sailing, snorkeling, spearfishing, picnics and dancing. All of it free. Where even tipping isn’t allowed. Play until your body is at peace and you sleep the sleep of children.
Live where there is much to replenish you and it is free, too. The three triumphs of French cuisine every day. And the wines that accompany lunch and dinner. And the classical music that accompanies the sun’s final bow at dusk.
Live where you can learn of your wholeness through yoga. After so much outward activity, it is good to turn your mind into the calm center of yourself. Very, very good.
Come, live with us. $168 per week.

Vacation in a world where there are no locks on the doors.
Or the mind. Or the body.

Here we do not impress each other
with our money, our status or our clothes.
We impress each other with each other.
It is good to dance all night under a billion billion stars—and still have energy for the picnic in the morning.

It is good to meet people and not know (or care) about their status or job or bankroll.

Cluub Méditerranée/Martinique. There are no radios or newspapers. There is no tipping. There are no charges (hidden or otherwise) for food or sports or beach chairs or laughter.

There are three huge French meals every day.

There is the sailing, and the scuba diving, and the judo, and the spearfishing, and the water skiing, and the yoga, and the tennis, and a frank appreciation of the good life.

Bathing suits are the usual apparel. Indoors and out.

And nobody pushes. If you want to do nothing but lie in the sun from glorious sunrise to glorious sunset, no one will be so crude as to disturb your $130* per week.

Flee to a gentle, natural society where money is useless paper.
Every month six million women take a part of me to bed with them: True Story Magazine.

I'm Jack Podell, Vice President of Editorial for Macfadden-Bartell, and you've just experienced one of the things that has built True Story into a success over the years.

A sensational headline that gets you into a simple story.

And the point I'd like to make is that behind the sensational headlines at True Story is a serious staff. Some of the most professional and top notch people in the magazine business.

Every flashy headline, every moralistic story, every comma, doesn't just happen; it's planned.

Planned to attract a very specific audience of women: the backbone of American consumers, the wife of the "wage earner" or the "blue collar worker."

Over the past few years, we've spent nearly one million dollars researching this woman, her emotions, her attitudes, her likes and dislikes.

And with the right kind of editorial planning, True Story has become the favorite magazine with this group of women.

Our salesmen will tell you the sensational thing about True Story isn't the stories, it's the size of our unduplicated audience. There's virtually no other way to reach 6 million women.

And if you want to add another 4 million women to your reach, you can use the whole Macfadden-Bartell Women's Group: Photoplay, TV Radio Mirror, Motion Picture, True Confessions, True Love, True Romance and True Experience.

I'm no salesman, but I do know that today True Story has become the "find" in media buys. And our list of advertisers represents food, fashion, cosmetics, drugs, housewares, appliances, personal products, you name it.

If you're an advertiser, maybe you should start advertising in True Story.

There's enough room for all of us in bed. True Story

HOW TO GO TO BED WITH SIX MILLION WOMEN EVERY MONTH, AND LIVE TO TELL ABOUT IT.
There was this Abortionist that did pretty good for me in Cincinnati, too. But like all the rest of these salesman, he didn't exist in real life. He existed in ads. The ads for True Story.

I'm Bob Lukas, the Director of Advertising for True Story. And if you're still reading this ad, you can see how True Story has been intriguing its readers into the magazine for years. Yet every month six million readers keep coming back to True Story to learn about life through the experiences of others. And compared to things like X rated movies, and half the stuff on TV, our stories are very tame.

The sensational thing about True Story isn't our stories, its our unduplicated audience of readers who represent real buying power in this country: they're the wives of the "blue collar workers" or "wage earners".

So you could say, while it's sort of a soap opera to our readers, True Story is a marketing tool to our advertisers. A marketing tool that could add millions of women to an advertiser's reach that he wouldn't have without True Story.

We realize that True Story isn't going to be your only magazine buy, but we also know that there's no other magazine that can round out your plan like True Story.

And as far as our efficiency goes, that's hard to beat very hard. Judging by the continued increase in ad pages, advertisers must be waking up to these facts, too.

When one of our salesman calls, don't worry. He'll be an open minded man who loves his wife. And he'll be trying to sell you True Story, not a woman or dope. True Story.

I'm Arlene Wanderman, the Home Service Editor of True Story magazine. And I just pulled you into this ad the way we've been pulling readers into True Story for years.

Every month six million of them keep coming back to True Story not only for the "My Husband Made Me Do It" stories, but for things like the "Mish-mash Salad" recipes and the "Happy Hair" hints. Because they appreciate our helpful editorials as much as our stories.

I'm not trying to pat myself on the back, but no other magazine in the business goes to the extent we do to understand and help these women. Our reader usually has a large family and little education. And she can use a little help besides the entertainment.

My office is a kitchen. In fact, it's a duplicate of a typical reader's kitchen. And I spend my time doing laundry, cooking, ironing, and decorating to evaluate products for our readers.

I do all this because after they're through dreaming their way through the fantasy world, they want advice on how to cut down on the drudgery of the real world.

It doesn't take a genius to put two and two together and realize the rapport we have with our kind, of woman is invaluable to advertisers. If there's anyone who's looking for food, cosmetics, fashion, housewares, child care and decorating products, it's the True Story reader.

And down in the Sales Department, they'll tell you it's an audience of six million women.

I get the feeling I'm starting to talk too much, so I'm going to say goodbye. Besides, there's a recipe I want to try that calls for a little pot. True Story.
Five women who can easily afford any fur coat in the world tell why they're proudly wearing fakes.

DORIS DAY: "Killing an animal to make a coat is a sin. It wasn't meant to be and so we have no right to do it. Once, before I was aware of the situation, I did buy my first fur coat. I found out later that the fur coats were being worn by women who had bought an animal's life. I was told to think of the biggest thing he could do for his wife is buy her a fur coat. It's the most evil thing he could do. But I'm sure you're a beautiful, healthy, happy woman, so pretty to look at even when you're wearing fur." "I don't buy animal fur. I would never want to be a fur coat wearer."

AMANDA BLAKE: "I've never bought a fur coat for myself. I've always given my money to the Salvation Army. I feel that this is the only way to help the animals."

JANE WISE: "I think it's a shame that we should be allowing animals to be killed just to make a coat."

MAY MEADORE: "I don't see why you have to own a fur coat. It's just a waste of money."

ANGIE DICKSON: "It's all right to kill other people, but it's not right to kill animals to make a coat."

MARY TULLIS MOORE: "The killing of animals is wrong. It's a violation of life."

After reading the article, it becomes clear that the women are against the use of animal fur in coats. They believe it is a sin and that it is wrong to kill animals just to make coats. They encourage others to make ethical choices and to support causes that promote animal welfare. The article is a call to action for individuals to consider the impact of their choices on animals and to make informed decisions. It also highlights the importance of supporting organizations that promote animal rights and welfare. Overall, the article effectively conveys the message that animal fur is not a necessary evil and that there are alternative options available for those who wish to wear clothing without the use of animal fur.
It may be getting easier to look at pictures of starving children.

It's not getting easier to starve.

Nine million Pakistani refugees are sitting in the mud near the Indian border—most of them without food, medicine or shelter, let alone plumbing. Nine million. That's more people than there are in New York City. It's more than the populations of half the countries in the United Nations.

When children were starving during the Nigeria/Biafra crisis, Americans rushed to help feed them. This time, we don't seem to care so much. Maybe the shock has worn off, but it hasn't worn off for the refugees. They're hungry, and sick and cold. Three-month-old babies are lying on the ground gasping for breath while their mothers brush the flies off their bodies. By June they were running out of wood for cremating the dead.

And now the threat of war is hanging over them.

Americans for Children's Relief was begun during the Nigeria/Biafra emergency to help feed children. A donation of one dollar to ACR will buy, send and distribute almost 15 pounds of food, medicine, clothing or shelter. Money can help more than anything. It takes a lot of money. The people fed today have to be fed again tomorrow, and the day after.

Please send as much as you can to Cliff Robertson, Chairman of Americans for Children's Relief, Box 4030, Church St. Station, New York, N.Y. 10004.

I want to help. Here's my check for $.

Name
City
State
Zip

ACR is registered with the US Agency for International Development. All donations are tax deductible.
"Please Mommy, don't burn me again."

You hear these stories about parents brutalizing their children. You read them in the newspapers. They're shocking. Sickening. But here's the worst part. They're true.

You see, illegitimate children aren't the only ones who need homes.

If you feel bad thinking about children who don't have parents, think about the parents some children have.

And for God's sake give when United Appeal comes around.

United Appeal isn't just asking for money. It's asking for protection and guidance and loving homes for children.

It's asking for legs for the crippled. Eyes for the blind. Companionship for the lonely. Jobs for the handicapped. Relief for the disaster stricken. A chance for an exconvict to start again.

Things which only your money can give.

United Appeal helps 44 different agencies in the Atlanta area. When you give to United Appeal, you help them all.

When you don't, somebody gets left out.
And it hurts.

Give once. And for all. United Appeal
Columbia practices birth control on gas stations.

Driving into Columbia is not like driving into other cities. The soaring whirling plastic jungle is missing. Gas stations, for instance. One to a corner is the limit.

(In other cities they multiply furiously, soon exhausting the local car supply and starving themselves to death.)

Stores? They're off the highways, turned away from traffic. Their signs are small and tasteful. (When your customers are strolling by on foot, you don't need ten tons of plastic to stop them.)

"In such a non-commercial setting, consumers will forget to consume," the prophets warned.

Did they warn wrong!

A butcher who was going nowhere in an older city is doing $190,000 a year in Columbia.

The Sunoco man (910,000 gallons last year) was working so hard, he was glad to get competition.

Even the hamburger folks, for whom Garishness...
How does a deaf, sightless person know when his phone is ringing?

An ordinary household fan—just like this one—tells him.

The fan is turned on by the telephone in the homes of 35 of our deaf, sightless customers. So the instant the phone rings, the fan starts to broadcast a current of air—letting the customer know that his phone is ringing.

It even "looks" for the customer by rotating—to send its silent signal across the entire room.

This simple little idea is one of dozens we've developed at Illinois Bell to help our handicapped customers use their telephones comfortably and conveniently.

They range from highly sophisticated devices like the electronic larynx—which permits people with impaired vocal cords to talk, even over the phone—to special uses of standard equipment. Like Speakerphones for people who are paralyzed or bedfast. And automatic card dialers with braille writing.

We’ve designed phones that use flashing light signals to transmit messages for the hard of hearing. And phones that convert sound signals to vibrations for deaf and sightless customers.

And if a customer has a special problem, our engineers will do their best to design or devise an effective solution.

But the only way we can solve the problem is if we know about it. If you know someone who has a physical problem in using the telephone, please phone our Personal Service Specialist at 727-4421. And call collect from the suburbs. We want to help.

We're a lot more than just talk.
Let's play Protestants and Catholics!

Pro and Cat io 1a/4 I2.11 I Wert prime min islet kI northern Ireland. this is hs would split northern Ireland mt. part, Witt I would put pridwoll Lino side and catholits on the 11,1d. 14:1 would pass a Mg that am Roman t latholx w h. c: hot on the street to iihift troUtic would bit stun inwanils and without mercy. I would starve them like rats until there wasn't one lob in Northern Ireland.' "He Was one kid at home and .mther Indic street. At home. he sy.e,straight- nice-mannered. Funning with the family. Church on Sundays -well. mastic next Sunday -and school tin Hondas, sometimes. On the street, he was cool. Six -one and slurp: sky -bloc suit. brown shirt and tic, hair g %%%%% .Ing out in a 'Fro an inch and a halt high. Walking that liquid walk-diddybop diddy-hop-and talking that languid talk. Shucking on the corner. jiving with the chicks. messing with the Man. Everytwidy do something rung sometime. Cool."

"The People vs. Donald Payne."

For attempted armed robbers- and attempted murder. Peter (1oldman wrote it in collaboration w ith Don Holt. It was the center piece in Newsweek's special report tin No- tice in America (March h, t9-1). A single, painfully typical big-city crime and its aftermath, an archetype of American criminal justice. Payne is arrested on chance and the tenacity of two heighbor- hood cops. He can't make bail so he's tailed. Within 24 hours he lands in "the hold" as a trouble shooter. Sit on the toilet. Wait for the food to come around."

A public defender, wise in the folkways of the courts. is assigned to him. "The last thing you Want to do is rush to court. You let it ride. Everybody gets friendly. It's like a family. Me, the prosecutors, the judges, we're all friends. I drink with the prosecutors. I give the judge a Christmas present, and he gives me a Christmas present."

The defender wants to cop a plea. Payne wants a trial. "Plead guilty, jackass, you could get ten to twenty for this." Payne wants a trial. So the defender gives it a try bu the case goes nowhere and the chance of a deal gets sweeter.

The prosecutor: "It's Christ- mas...I don't want to hurt the kid he's thought one wrong."

The judge: "Will he take it?"

Poor and a half months after his arrest Donald Payne takes it. Sucks he's not a cop a plea.

Besides, parole comes up in eleven months.

The People vs. Donald Payne. Just one case in thousands where the American "system" of justice is merely a cynical patchwork of improvisation. The story is high drama. A very human dimension to a very major survey of a national crisis. A Newsweek special. Just one more big reason why nearly 16 million adults, worldwide-wide, choose Newsweek every week.

Trial by error.

"The Children of Violence."

A recent Newsweek goes corre- to see how two years of religious war have altered them. Newsweek asked the schoolchildren of Ulster to write essays on the subject. With starting sander, they make it all too clear that the tears of the fathers have already been visited upon the sons. The mood of hate, fear, and violence in Northern Ireland is so infectious that "next Jesus could beat here."

Instead of "Cannons and Indians," the children of Ulster play "Protestants and Catholics." Often they play for keeps.

They make nail bombs; they gather around automatics. Dehans, turned urban guerrillas, roam the streets late at night looking for trouble. Many of them are not yet in their teens. British troops patrol nervously, aware that at any time the tears of the children can escalate into a barrage of media, bonds, and gunfire.

A dispossessed sheepsheep setter says, "I was told we grown men held at bay by our kids. "Children: The Children of Violence."

A recent Newsweek story by corres- pondents Angus Dougall and Mar- tin Kastor. A frightening story of the contamination of hate, made more poignant by the words of the children themselves. It's the kind of brief insight that brings nearly 16 million people, world-wide, Newsweek every week.
They are the ultimate dropouts. And you find them by the hundreds up and down U.S. 101 in California. It's Hippie Highway.

Mr. and Mrs. Middle America, riding by in their air-conditioned station wagon, shout, "Go to work, you creeps!"

But work is a bummer. Bad karma. The closest these kids come to work is when they go skinny-dipping. And charge the straights five bucks to watch.

Newsweek's Karl Fleming wrote the story (July 27, 1970), but hardly from the station wagon point-of-view. Instead, Fleming grew a three-week beard, packed a bedroll and disappeared into the crowd somewhere near Big Sur.

What he found was a place where "weed is the staple drug, the thing the freaks start the morning with, and punctuate the day with, the way straights use coffee. In between they 'do' acid, speed or mescaline."

And if you love your dog, you keep him stoned too.

A surprising look at a strange world. But told with an insight no writer could fake if he hadn't been there.

Newsweek insists on this extra measure of responsible, credible writing that comes only from probing the nooks and crannies of a story. That's another thing that separates Newsweek's 11 columnists, 20 editors and reporters, 30 stringers and 15,000,000 readers, worldwide, from the rest.

Newsweek
Your son or daughter traveling overseas doesn't need another lecture on drugs. Just facts.

A list of young people have a misconception when going drug-free. Today they think they're as right as they can be. And that's wrong. Really wrong.

Drug laws in Europe, which 50 years ago bordered the East, are a whole to negligent their youth. The laws are out of the country, so they're not as right as you can be. That's why any 100 American students are doing time on drug charges in foreign jails.

If your son or daughter's going to be away, remember their laws are not the same as ours.

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<thead>
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<th>Country</th>
<th>Possession</th>
<th>Possession, minimum</th>
<th>Possession, maximum</th>
<th>Possession of all</th>
<th>Possession of small, up to 10 months</th>
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The National Clearinghouse for Drug Abuse Information.

PLEASE COME IN. YOUR PICTURES ARE READY.

Art Director
Dominic Farrell

Designer
Dominic Farrell

Copywriters
Dominic Farrell
Seamus McGuire

Agency
Ingalls Associates, Inc.

Client
Essex County Bank
Baldness. You can probably stop it by castration.
If that's too drastic, read on.

By Elliott Nonas, President
The Penthouse for Men

"Age 31. It was beginning but surely it wouldn't get worse."
I knew all about the horrors of growing bald when you're young. I was only 20 when mine started to go.

"It got worse. But I made believe I didn't care. I lied."
I knew all about the sweat of trying to do something about it. And failing.

Which is why I'm going to tell you just what you can and cannot do about your hair loss. I may be able to save you some time, some embar- rassment and a lot of money. And when you've read through, I think you'll see why I'm so proud of The Penthouse for Men and its "Second Head of Hair."

THERE ARE NO MIRACLES
The kind of gradual hair loss that most men suffer from is called Male Pattern Alopecia. Contrary to all the old wives' tales you may have heard, this type of hair loss is inherited and, short of castration, incurable. If you have inherited the dominant gene for halting... you're going to have hair loss and you won't grow back.

So forget the miracles. Massages, special oils, heat treatments or vigorous brushings may make you feel good and keep your remaining hair well groomed, but they won't stop hair loss and they won't grow back.

But if there aren't any miracles, there are remedies. For example, there are the unadvertised surgical transplants. There are those who say the best thing you can do is to grow your hair long enough to hide the balding areas. There are those who say there's no hope, not even for the best of us. Light in weight and incredibly strong, it can't stretch, shrink, discolor or deteriorate. It is water-proof and sweat-per- pact.

And because it is a mesh which contains any strand of hair. And then cut off all the small knots. Ends this prevents tangling.

Right now, I want to tell you about our own remedy.

THE SECOND HEAD OF HAIR
This is the Penthouse's own name for what we believe to be one of the easiest to handle...

- live-with hair replacements in existence today.

- I developed it because I felt that no active male should have to change his life-style in order to go from bald to not bald. I felt that if you had to give up swimming or dancing or tennis—or if you had to walk around with the inner fear that people were staring at you—then the ball with it. It wasn't worth it and you were better off to stay bald.

HOW WE DEVELOPED A SECOND HEAD OF HAIR THAT YOU SLEEP IN EVERY NIGHT OF THE WEEK.

The hair replacement industry, before it or not, started some 3350 years ago. The Penthouse is only four years old, and yet we've already thrown out most of the old techniques.

The very first thing we changed was the foundation. Instead of using the standard cloth, silk, lace or vegetable netting, we developed a modern base of nylon mesh. Light in weight and incredibly strong, it can't stretch, shrink, discolor or deteriorate.

And because it is a mesh which contains any strand of hair. And then cut off all the small knots. Ends this prevents tangling.

This painstaking attention to detail ny. But if there aren't any miracles, there are remedies. For example, there are the unadvertised surgical transplants. There are those who say the best thing you can do is to grow your hair long enough to hide the balding areas.

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This is the Penthouse's own name for what we believe to be one of the easiest to handle...

A Division of Armour Industries, Inc. Open Tuesday thru Saturday 9-6. Closed Mondays.

The Penthouse For Men, 14 East 56th Street, New York, New York 10022, Plaza 2-6140

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Art Director
Norman Tanen

Designer
Norman Tanen

Photographer
Tasso Vendikos

Copywriter
Elliott Nonas

Agency
Elliott Nonas Advertising

Client
Penthouse for Men
A report on the drug problem for people who think a bad trip is driving in a Rochester snowstorm.

You’re aware of it. You have suspicions about it. You have opinions on it. Nonetheless, you’ve never experienced the drug problem first hand. It’s not happening here, it’s happening there. It’s not happening now, it’s happening later. It’s not happening in the day, it’s happening in the night. It’s not happening in the day, it’s happening in the night.

So what’s the big problem?
The biggest problem is that people are getting into trouble with drugs. They are trying to do it on their own, without help. For your free copy, send WINS a dollar you don’t know con tool you. these 'anthems rate a variety of ways: (emotions inherent, problems psychological, sociological problems, and more.)

Your Republican administrations are working on things problems in a variety of ways. In some areas, the going is slow. In others, they’re making progress.

What you don’t know can hurt you.
1. Did you know that if you have a personal or family drug problem and want help or advice, you can call 275-4445 twenty-four hours a day seven days a week?
2. This 24-hour phone service operates by the Glomeret Drug Abuse Council, which provides more than information—it provides understanding.
3. Did you know that forty-three different agencies in Monroe County provide services dealing with alcohol and drug problems? These agencies are listed in a special directory which can be of great value to families or individuals needing help. For your free copy, send your name and address to Dr. Harold C. Miles, Director of Mental Health, 111 Weldall Pl., Rochester, N.Y. 14602.

4. Did you know that your Republican administration has applied for funds to expand its drug abuse programs for residential and outpatient facilities as well as for social services for children and for an expanded County-University program, an experiment sponsored and run by FAPST and Monroe County policy?

The hard drug problem: How big is it? How do you know how big a drug problem is in your area? One source indicates that there are 1,000 hard core addicts in Monroe County. Another says they can point out 25 people supporting 100 hardcore addicts. Before 1968, the Psychiatric Unit of Monroe Community Hospital received 1,000 admissions for heroin addiction. The problem is real and growing.

The addict, physically dependent on drugs, sells himself, his family, his friends, and his health. He may sell himself to the Drug Enforcement Agency (DEA) to get what he can make from selling, and then turn back to drug dealing. The DEA, in cooperation with the Monroe County Narcotics Council, has been developing a program to help drug dealers become informers on their own terms.

Paradoxically, three phenomena can be looked on as drug problem for them.
1. A generally sick person, the heroin addict in Monroe County, is never cured. He may recover from the physical dependency, but he remains a black market sociopath. He may even die from a overdose but he may never be free of the drug addiction.
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Kicks need a place to rap with ex-breaks.
A kid in drug problem generally feels safe only with his friends. He won’t buy with his mother, because she’s ‘on the street’ at the hospital. He may not ‘get high’ with kids who don’t smoke cigarettes. His friends are all old chimneys or junkies, and his parents are mad at him. He’s gone to the kids who are always around and who are always around and who are always around and who are always around and who are always around and who are always around and who are always around.

So far. Rochester is planning to start a rehabilitation center. Monroe County needs halfway houses or drug abuse centers. We have a student who is ‘on the street’ all the time. His mother is a junkie, his father is in jail, and he is referred to the County Guidance Council. He wants to rap with ex-freaks guys who re.

If your child is a junkie, don’t feel sorry for him. The drug problem is very real. It is a destructive problem, and it needs help. In the United States, 25,000 children are reported to be addicted to drugs. In Monroe County, 1,000 children are reported to be addicted to drugs. In Monroe County, 1,000 children are reported to be addicted to drugs. In Monroe County, 1,000 children are reported to be addicted to drugs. In Monroe County, 1,000 children are reported to be addicted to drugs.

What can parents do?
1. Make your child aware of the dangers of drug abuse. Help them find ways to get the best help they can. Don’t accept their excuses.
2. Help them find referral services.
3. Help them understand the legal aspects of drug abuse.
4. Help them understand the community services available in their area.
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Good government. A process, not a fact. We’re working at it.
First you judge an airline by what it’s done.

Then you judge it by what it does.

1. The most experienced crew or pilots don’t do more, they do less. Pan American has not needed to expand since 1945. We fly routes that few others fly.

2. You judge the service between two cities, not on that between two airports. Pan American operates more airline service than any other airline.

3. Pan American establishes service. Pan American was the first to fly regularly between New York and the West Coast.

4. In addition to the age of aircraft, we make sure that every airplane on our routes has passed a rigorous inspection program.

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Why we fly where others don't.

Pan Am
The world's most experienced airline.

Pan Am

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Art Director Amil Gargano
Designer Amil Gargano
Photographer Pan Am Stock Photo
Copywriter Jim Durfee
Agency Carl Ally Inc.
Client Pan American World Airways
Why other airlines come to us for flying lessons.
The Mr. Ferrari we refer to is the very same Mr. Ferrari who makes some of the fastest and most expensive cars in the world.

And for his own personal use, he does drive a Fiat.

It's not that he feels the Fiat is any better than a Ferrari.

He just feels that the car we make is a more sensible car to drive around town in than the car he makes.

However, it is rather enlightening that out of all the small sensible cars sold in Europe—some fifty in all—he chose a Fiat.

Enlightening, but not astonishing, when you consider that in Europe, where they've been buying small cars for three generations, they buy more Fiats than anything else. Volkswagens included.

Now, if you're thinking about buying your first small car, you might keep all this in mind.

After all, when it comes to cars, you can't fool a Ferrari.

FIAT

The biggest selling car in Europe.
ARE YOU IN THE MARKET FOR A HARDTOP?

Every Volvo has six steel pillars holding up the roof. Each one is strong enough to support the weight of the entire car.

Of course, this kind of strength isn't built into a Volvo just so it will hold up a lot of cars.

Volvos are built strong so they'll hold up a lot of years. Exactly how many we can't guarantee. But we do know that in Sweden Volvos are driven an average of eleven years.

Are you sure you're in the market for a hardtop? Or is what you really want a hard top?

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Art Director  John Danza
Photographer  Mike Cuesta
Copywriter  Edward A. McCabe
Agency  Scali, McCabe, Sloves, Inc.
Client  Volvo, Inc.
TRUE ECONOMY ISN'T MORE MILES TO THE GALLON.
IT'S MORE YEARS TO THE CAR.
These days, a lot of people think the way to save a little money is to buy a small cheap car.
We agree. That is the way to save a little money.
To save a lot of money, buy a Volvo.
Volvo are built to last. While we can't guarantee how long, we do know Volvo build up as average of eleven years in Sweden. So since you get your Volvo paid for, you should be able to hang onto it for a few years.
There you can bank the money you'd normally spend on car payments.
Not counting interest, that's almost $5000 a year.
This is the basic difference between a Volvo and an economy car.
Economy cars are for people who are interested in money. Volvos are for people who are interested in economy.

THE SLOW YOU PUT THEM TOGETHER THE SLOWER THEY FALL APART.

It takes a long time for a Volvo to become a Volvo.
The body is held together with more than 1,000 welds. It takes one hour for the welding itself. And a few minutes more to remove the work. A man works at the welds with a hammer and chisel.
Primitive but effective. Volvo bodies are so tightly made, it takes less than one pound of body lead to fill in the pieces. True hours of hard grinding and filing insure that there are no ragged edges.

After each a phosphoric bath and cleaning in high-pressure, it's sprayed and painted. After a coat of primer, it's dried and washed and sprayed with three color coats. All in all, a Volvo spends eight hours in the paint shop.
A battery of women, armed with soft flannel gloves, goes over every Volvo a thorough rubdown. Details have a more sensitive touch than men.

If any imperfection comes to light, the Volvo goes back for a re-touch.
It takes a Volvo nine hours to reach through final assembly. Compared to many factories who knock out as many as 60 cars an hour, our assembly line is not set up for mass production. But it does mean a car down the line with a part that didn't fit, or something was wrong, can be fixed immediately.

Volvo is one of the few car makers in the world that takes the time and trouble to hand balance every wheel and tire.

We've found that this lack of haste prevents a waste. It takes a long time for a Volvo to get into a junkyard lot.

BEAT THE SYSTEM. BUYAVOLVO.

THE EARTH SHALL INHERIT THE WEAK.
Volvo, on the other hand, are built to survive the conditions that drive most cars into the ground.
Take our road. It's broad - 16 ft. of pillars, each one strong enough to support the weight of the car. And we're only in the city. You couldn't stack Volvos one on top of another without letting the sun on the bottom. We knew. Because we've done it.

Chassis can take a lot of abuse, too. Before accepting it for production, ours is put at 80 mph for 25 days without a break. And it doesn't break.
Of course, all that doesn't mean a Volvo will run forever. But as a Volvo ages, you can still be proud that it isn't ashamed of you.
With a lot of cars, you can only dream.

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Copywriter
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Volvo, Inc.

Art Director
Photographer
Copywriter
Agency
Client
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Ray Alban
David Langley
George Dusenbury
Scali, McCabe, Sloves, Inc.
Volvo, Inc.

Art Director
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David Langley
Edward A. McCabe
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Volvo, Inc.

Art Director
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Copywriter
Agency
Client
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John Danza
David Langley
Edward A. McCabe
Scali, McCabe, Sloves, Inc.
Volvo, Inc.
If you have a son 10 years old, you'd better start worrying.

It sounds absurd, doesn't it? That your son will have to go to Vietnam 8 years from now.

It may sound absurd, but this is an absurd kind of war. And it's perfectly possible you will see your own son sent off to it.

It's perfectly possible because this is a war that's been going on for the past 30 years. Yes, the past 30 years. That's how long there's been fighting and killing in Vietnam. So it isn't so absurd to think this war can go on for another 8 years, is it?

It's perfectly possible, because in spite of all the speeches and all the promises, the President has yet to set a definite date for withdrawal. Yes, that's true. The President hasn't named a day nor a month nor even a year as a time for getting out.

In fact, the President talks about leaving "residual" forces and "maintenance" troops in or around Vietnam. If you remember, what got us into this mess was the sending of "advisory personnel" to Vietnam.

Now do you see why it's perfectly possible that your son will fight in this absurd war? A war where mass murders of women and children are called "no big deal." A war that has already killed over 50,000 American boys who were 10 years old themselves not so long ago.

One of the most effective things you can do for your son is write your Congressmen today. They must know they have your support to act in Congress against this absurd war.

Help Unsell The War
Box 903
F.D.R. Station
New York, N.Y. 10022
Most record reviewers do their listening on a Dual. Perhaps they know something you should know.

Consider the plight of the music critic who reviews recordings for a living. His reputation depends on the scores he assigns. And how much they may vary... for discerning records are not, to be sure, of a uniform quality. Each record features a unique conductor and recording conditions, a unique set of musicians and performers, a unique sense of the music... and each critic has a unique taste and a unique sense of what makes a good record. Even the experts are not immune to the vagaries of taste.

The problem is made more difficult because a record reviewer has to rely on the music itself. He has not the same advantage that the critic of the stage does. He cannot judge the acting or the direction, or the interpretive ability of the performers. All he can do is judge the musical performance, which can be anything from a virtuoso display to a strictly amateurish effort. And he can judge it only by the music.

Record reviewers have learned how to listen to records. They know how to judge a recording, how to distinguish between the qualities of different instruments, how to tell whether a recording is a good one. They are, in short, the experts on the subject.

Perhaps they know something you should know. Most record reviewers do their listening on a Dual. Perhaps they know something you should know.
Dick and Jane is dead.

The oft-quoted Dick and Jane reading series turned thousands of kids into readers.

But it's no surprise. Dick and Jane is dead.

Because Dick and Jane is dead. Dick and Jane is dead.

The old-fashioned Dick and Jane reading series has disappeared as a reading program in most schools. The latest research proves what many parents already know: Kids can't learn to read using books that predate them.

Dick and Jane was never right for modern kids. Just ask John Sosnowski and Michael Cafferata, the Art Director and Copywriter at Van Brunt & Co., the agency responsible for this modern, innovative approach to teaching reading.

It's a unique reading diet. With this new method, children are taught to read through a reading program that combines lessons in modern technology with an innovative reading program.

So far, 85% of our children have come out of being below readers. And that's just because.

Why your child should fail our test.

As you know, we take our tests very seriously. We have tried to help children, and we believe that we can now bring our tests to you. As we see in our test results, our test is not a test at all. It's a guide to the child's reading progress.

What is our test? How we work.

Our test is a test to see how your child is doing. And if you think something might be wrong, we can help.

What the experts say.

Our program is a program for modern kids. Dick and Jane has been retired. Our program is modern and new.

We believe in it.

So we're not going anywhere.

Our program helps children of all ages become readers. Dick and Jane was a program for older kids. Our program is for kids of all ages.

And that's the end of the story. Dick and Jane has been replaced by our modern, innovative approach to teaching reading.
Fisher-Price Toys don’t need batteries.

They run the old-fashioned way. On child power. The strength of young imaginations. The endless energy of small bodies. The push and pull of a child’s curiosity on the way to learning something new. Because Fisher-Price believes there’s too much push-button entertainment today. And once you’ve pressed a button, what else is there to do, Mommy?

Even our new Music Box Record Player is a toy of involvement. Not only doesn’t it need batteries (it winds up), it doesn’t even need a Mommy to supervise.

Our Play Family Toys, including a brand new Schoolhouse, give children the chance to run things their own way, on their own steam.

That’s another great thing about child power. When it’s exhausted, it goes to bed for the night. And wakes up—recharged.
Heroes don't always want to be heroes. And victims don't want to be victims. But diseases don't give victims a choice. And muscular dystrophy chooses children as its victims. And once chosen, the child remains a victim for the rest of his life. That's why we need heroes. So that through research we can keep on fighting the disease until we've conquered it.

Then there'll be no more victims. And no more need for heroism. Muscular Dystrophy

MDA of America, Inc., 1780 Broadway, New York, N.Y. 10019.
Teeth don't die a natural death. You kill them.

Chances are, when you lose a tooth, it's because you killed it with neglect. By not eating the right foods, or seeing the dentist often enough, or brushing properly. Such neglect can lead to cavities, and cavities can lead to tooth loss. In fact, the average person loses 6 to 10 teeth in a lifetime simply due to cavities.

Fighting cavities is the whole idea behind Crest. Because the more you fight cavities, the less your teeth have to fight for their lives.

Crest with fluoride fights cavities. So, besides seeing your dentist and watching treats, make sure you brush with Crest.

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Art Director Sam Cooperstein
Designer Sam Cooperstein
Photographer Phil Marco
Copywriter Ellen Massoth
Agency Benton & Bowles, Inc.
Client Proctor & Gamble/Crest
We, the employees of Avis, make this Pledge:
We're going to be No.1.
A broken TV set that seems to you like it's beyond repair isn't beyond doing a little repairing at Goodwill. For, if it can help a handicapped man learn how to repair TV sets, it's helping him repair something far more important. Himself.

Last year, 25,006 of the handicapped people who came to Goodwill with nothing, left with a trade. (Anything from shoe repair to TV repair, from running a sewing machine to running a computer.) That's 25,000 more handicapped people who'll be able to stand on their own two feet. Not on anybody else's.

While part of the credit goes to the counseling, the training, the mental and physical therapy we supply, a large part of the credit goes to the broken TV sets, the outgrown clothing, the shoes, the dolls and the furniture you supply.

Now, here comes the pitch.

No, we're not going to hold you up for money. (But, don't think we wouldn't take it if you offered it to us.)

What we can use almost as much as your money are the still-useable things from your home or factory that you can no longer use.

After all, money can't do for a handicapped man what a broken TV set can.
Dan Torisky and friends have arranged for you to spend a fun-filled vacation at a home for the mentally retarded.

Dan had one of those ideas. The kind of idea that sits around just waiting for somebody to pounce on it. An idea for solving a problem our world has haggled around for centuries.

The idea?
First, pick a state or national park. Build some tourist cabins or motels there and surround them with recreational facilities. For swimming, fishing, golfing—you name it.

Second, man this vacation village with an unusual staff of maintenance people. All of them capable. All of them mentally retarded or physically handicapped. Their job: To mow the grass. Change the linen. Manicure the greens. Work in the restaurants. They would lose in it; their own motel units apart from the tourist complex. And, as with any job, pick up a paycheck for their work.

Naturally, Dan's plan also includes a supervisory staff who would evaluate work performance and oversee year-round educational and occupational programs for the employees.

Who gains? Everybody. Dan's plan moves people who need not be institutionalized out into the world. Into one of the least tension-producing settings imaginable. It also opens up room in our overcrowded state hospitals for people who should be in institutions.

At the same time it builds tourist revenue. Motels are to be franchised under a profit-sharing arrangement with the state. This helps to fund mental health programs after the construction investment is amortized. Since workers are to be paid, they in turn can help pay for their own special care. And they'll pay taxes, too. As well as build a social security nest egg for themselves.

The way Dan sees it, the plan might eventually pay for the state's entire mental health program.

Dan isn't alone now. The minute he started talking about the idea for his home state, his list of supporters began to grow. First his wife. Then the Lieutenant Governor. Then a national motel chain. Directors of Pennsylvania's Western State School and Hospital. Newspaper editors. Politicians at all levels. Business and labor leaders. Conservationists and sportmen. And, perhaps most important, parents of handicapped people all across the state.

The list now reads like a "Who's Who in Pennsylvania." With that kind of support, how can a good idea fail?

Right now. You're looking at a WC in Oregon State Park, proposed for development by Pennsylvania's Department of Forestry and Water. God and the state legislature willing, this is where Dan's dream starts to come true.

Sometime next summer when you're driving across Interstate 80 in central Pennsylvania, stop in for a good time. For an hour. A day. A week.

Dan will be there a lot. He'll be visiting his son.

There are more than 5,000 people waiting to enter Pennsylvania's mental institutions. It's the same story in almost all the other 48 states.

Dan Torisky and his committee of eight have a pamphlet that describes the plan as originally conceived and presented to backers. It'll work anywhere. Clip the coupon and send for it. Read it. Tell somebody about it. Maybe your neighbor. Your state legislator. Or your governor. But somebody.

That's the way Dan did it.
It's the extra $150 credenza built into our $850 credenza that makes it a better buy than any $700 credenza.
A man has the right to have a healthy looking head of hair.

As a man experiences the daily rigors of life, most of him grows stronger. But, unfortunately, not his hair. It has to fight too many daily battles with the wind, the hot sun, and, ironically enough, the cleaning water.

All of which can together to strip his hair of protein. And of the strong, full, healthy look it had in its youth.

And so, in the day and age of hair, a man must not only clean and groom his hair, he must learn to properly care for it.

This is why we have created Kanon Rich Shampoo with Protein. For though it is most definitely a shampoo for thoroughly cleaning your hair, it is also much more than that. It has protein and other good conditioners. So while you are washing out what shouldn't be in your hair, you can also be washing in things that can help your hair.

First, wash your hair with Rich Shampoo to cleanse it. Then rinse.

Then wash again, to let the protein and other conditioners actually penetrate into your hair shaft. In addition to Rich Shampoo, to give you hair that looks healthier, stronger, thicker, there is also Kanon Liquid Hair Cream with Protein. Clear Hair Cream with Protein. Spray Hair Stay with Protein. Regular and Super Hold.

As for the rest of you, we also have a complete line of ads for a man's face and body.

Kanon. Because a man has the right to be proud of the way he looks.

Kanon From Scandinavia, the look of health.
America, the land of freedom and opportunity and over 200 million litterbugs.

At one time or another most of us have been guilty of littering. In fact, the American litterbug is the marvel of the 20th century.

No matter what he does or where he goes he leaves his mark.

9 million tons of waste paper last year.

6 million tons of cigarette wrappers. 8 billion cans. 28 billion bottles.

All over our highways, our cities, our beaches, our rivers, our lakes, our parks, even our national monuments, everywhere.

We feel everyone should drive out and see this beautiful land. And enjoy it.

But let's keep it beautiful and enjoyable.

One easy way is to carry litterbags in cars and use them.

When they're full, empty them at a Shell service station.

It means extra work for Shell dealers. But that's okay.

Shell dealers welcome the opportunity to help make America a better place to live.

And we hope everyone else does too.
"We didn't work together steadily until 1954. We lost Ray Brown before we really got started, because he married Ella Fitzgerald and we couldn't afford him anyway."

"We've gotten along well or we wouldn't still be together. We're smart enough and clever enough to give each other room to live in, to have respect for each other's personalities. It's not a perfect marriage by any means; it's normal travelling by sea, with stormy periods and all."

"I knew Milt real well and I'd met Percy and John. I understood it was a two-week gig, but when it was over nobody said anything and nobody has yet and that was seventeen years ago."

"Also, my solos are always short, which I learned from Lester Young. He never took more than two or three choruses and neither did Charlie Parker, but they always managed to say all they had to say."

"The way things are now, most of the musicians around are barely making it. We think alike on staying together. It's been like a marriage, a twenty-year marriage. It's become a way of life."

"The first thing a man has to do is take stock of himself. You have all these people who go to school and study and still don't know themselves or what they want in life. I never had that trouble. From the age of seven I knew I would play music."

"But the whole thing with the Quartet is that we have made some money, but we have never conformed. We have built up twenty years of prestige, and been paid for doing it."

"I played a little violin in junior high and I had the second chair in the first-violin section at graduation. But it was rough getting home through the streets—you know, a little skinny guy named Percy carrying a violin."

"The way things are now, most of the musicians around are barely making it. We think alike on staying together. It's been like a marriage, a twenty-year marriage. It's become a way of life."

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"I played a little violin in junior high and I had the second chair in the first-violin section at graduation. But it was rough getting home through the streets—you know, a little skinny guy named Percy carrying a violin."

Are you rich enough to get cancer?

You may think it's bad luck to get cancer insurance. It's worse luck to get cancer.
You’re probably insured against less likely disasters than cancer.

If you have more than three people in your family, one of you will probably get cancer.
Is there more to Sam Scoll than meets the eye?

Art Director
Dave Perl

Designer
Dave Perl

Photographer
Horn/Griner

Copywriter
Hal Friedman

Agency
Warren, Muller, Dolobowsky, Inc.

Client
Business Week
Our Children.

Every year we baby them, nurture them, keep them growing beautifully right in our own backyard. We coddle them so we almost hate to crush them. And we settle for nothing less than excellence in every bottle of Almaden.

Whether it’s Pinot Noir or Chenin Blanc, or any of 26 other Almaden types, you can be sure of their quality, bottle for bottle. The secret in growing our grapes lies right here in our Paso Robles vineyards, near San Juan Batista, where Franciscan monks grew their wine over a hundred years ago. It’s the cool, Pacific breezes that keeps our grapes growing gently and gracefully, to become great wines.

So come. Come meet our children and taste our wine. Come to Almaden.

Almaden Wines
Cans.
Bad Guys or Good Guys?

A can is a nice thing when you want a soda or a beer. But it doesn't do much for the landscape of a highway. We know that better than anyone. Because we make cans. So here is the story. Both sides.

Cans are bad guys.
Cans are all over the streets and highways. Cans pollute them.

Cans are bad guys.
In the can crushing centers they were better. Returned to refineries.

Cans are bad guys...
Now they are once and throw them away. They can't be recycled.

Cans are good guys.
One of the can is on the streets and highways, not 98% in lakes.
We've been working with people who are developing a can-crushing machine that can actually pick the can off the roads. We call it the octopus. One more thing about cans. Please don't.

Cans are good guys.
The can is one of the safest, strongest, cheapest containers we've found. If we return it, it becomes a proto-plastic. It will return its restorative, profits will go up. Because everything is set up to be recycled, and it will cost money.

Besides, pollution isn't returnable.
That's why cans happened in the first place.

Cans are good guys.
We've tried to get using recycling surfaces for used cans. (We used cans. Steel and aluminum, iron and soda and food.) More are coming. This costs us money, but it doesn't cost you anything. You bring in the cans and we'll recycle them.

We've got to get all the cans that are out there. We're suggesting the development of automated machines that can pick cans out of the bin or the package. And we hope that eventually all cans will be returnable and money will be used to make more cans. You won't see it tomorrow. But you will see it. We promise you that.

We have more to lose than you do.

The Can People
We care more than you do. We have to.


Art Director
Alan Kupchick
Designer
Alan Kupchick
Artist
Robert Grossman
Copywriter
Enid Futterman
Agency
Grey Advertising
Client
The Can People
We're doing something in china that hasn't been done in 900 years.

Nine hundred years ago in the Sung Dynasty the Chinese invented a new kind of china. Instead of putting the pattern on the plates they actually sculptured the pattern onto the plates. When a delicately tinted glaze was applied it collected more heavily in the incised "valleys" subtly delineating the design. The effect of this bit of oriental genius was a very quiet beauty that came from the inside of the plate. From its soul.

This china was so difficult to make by hand that very little was produced. Now, 900 years later, Dansk Designs has perfected a method for producing this beautiful chinaeware in new designs by Niels Refsgaard. We call it "Statement": Statement comes in different sculptured patterns. Patterns that don't shout at you. (Maybe we should have called it "Understatement"). Statement is fine porcelain china. But not frail, fragile china. Use it all the time—even on Sundays.

This is a good time to look into Statement. It may be 900 years before anyone does it again. Meanwhile you ought to see 556 other timeless tabletop designs in our full color brochure. Just send 10¢ to Dansk Designs Ltd., Dept. FC, Mt. Kisco, New York 10549.

Lou Dorfsman
Lou Dorfsman
Phil Marco
Steve Gordon
Dansk Designs Ltd.
Dansk Designs Ltd.
If you can't find the frame you want at Meyrowitz, you'd better have your eyes checked.
It's a movie about a woman who beheads her brother, stabs her children and sends her lover's wife up in flames.

For Maria Callas, it's a natural.

U.S. premiere. Three shows only. Tuesday, Wednesday and Thursday, June 22, 23 and 24 at 8:30 p.m. Hunter College Assembly Hall, E. 69th St. betw. Park and Lexington Aves. Reserved seats only. Tickets $3.50 and $2.50, at box office and all Ticketron outlets. A Euro International Film in color from New Line Cinema. For information: 535-5350.

Medea. Maria Callas' first dramatic movie. Directed by Pier Paolo Pasolini.

Art Director
Designer
Copywriter
Agency
Client

Peter Rauch
Peter Rauch
James Parry
Peter Rauch Inc.
New Line Cinema
You bet two dollars and for one minute your whole life is riding on that magnificent animal.

You've heard all about the people who come out to the track with complicated betting systems, slide rules and hundreds of dollars in cash. Well, you've heard everything you need to know about them. Because you're not coming out here to make a fortune. You're coming to spend a great afternoon. All you need is three dollars and a little common sense.

(Our Guide to Thoroughbred Racing wouldn't hurt either. For a free copy write Hialeah Race Course, Inc., Box 158, Hialeah, Florida 33011.)

Here's a good way to get started. Study the program. Check the tote board. See which horses are the favorites. You're down to 3 or 4 good possibilities. Now go back to the paddock and look at them in the flesh. Here's where you add instinct to logic. One of those horses will give you a funny feeling. Trust it. You've only got one decision left. Whether to bet or not. Either way, you're in for a great time. You've picked your horse and you're going to stick with him.

And we can guarantee the results. You're going to lose.

But we're going to live your fear of the most popular sport in America.

Write for our free Guide to Thoroughbred Racing, Hialeah Race Course, Inc., Box 158, Hialeah, Florida 33011. Or visit the Paddock Club any morning of the meet, January 30th to March 3rd at 11:45 a.m.

You'll meet a jockey, a trainer, a horse. And learn a lot.

Hialeah
Venereal disease got its name from Venus, the goddess of love. But that's as far as the romance goes. VI) can cause blindness, sterility, brain damage, heart conditions, paralysis and ultimately death.

VI) means principally gonorrhea and syphilis. Together they form the most serious communicable disease problem in the United States today.

More than a million new cases of gonorrhea develop every year. And in some large cities the rise in syphilis over a 4-year period is as high as 100%.

Both types of disease result from sexual contact with an infected person. Picking up the germ from clothing, towels or toilet seats is possible but extremely unlikely.

If gonorrhea isn't treated early, it can cause arthritis, heart condition, sterility and blindness. The first symptoms are an inflammation of the genital and urinary tracts with a discharge of pus. With syphilis a painless sore develops or near the sexual organs. But it may also appear on the lips like a harmless cold sore. Often it heals itself, deluding the person into thinking he is cured.

Later he may experience fever, severe headaches, a measles-type rash, or sores about the mouth and lips. The final stage can stay hidden for more than 10 years until the patient suddenly becomes crippled, develops heart disease, shows mental symptoms. He may even die.

To be cured, venereal disease has to be treated quickly. Which means that anyone who suspects he may have VI) should see a doctor right away. True, he risks embarrassment; but not to do anything about it is to risk death.

Everyone, from teenagers up, should know the facts about VI). They're not nice. If you need help or would like free literature on venereal disease, write us at One Smithfield, Dept. H17, Pittsburgh, Pa., 15222. After all, if you're healthy, we're healthy. That's what we're in business for.

The health business. We're not in it for the money.
Category 2

ADVERTISING ART
Art or photography
I saw the only thing to do after the nude..."
What mother did for the boy with stories.

you can do for the man with Birds Eye French Green Beans and Toasted Almonds.

Birds Eye French Green Beans and Toasted Almonds.

Inside every man's bean article bag is a mother who didn't like his vegetables.

Birds Eye French Green Beans and Toasted Almonds.

Pete Berge

Ben Somoroff

Charlie White

Don Marowski

Young & Rubicam International, Inc.

General Foods Corp.
P&G FATTY CHEMICALS ARE GETTING INTO LOTS OF THINGS.
Art Directors: James Witham, Ralph Moxcey
Designers: James Witham, Ralph Moxcey
Artists: Milton Glaser, Seymour Chwast, R. O. Blechman
Copywriter: Nelson Lofstedt
Agency: Humphrey Browning MacDougall
Client: S. D. Warren
A WARMER WINTER. FROM THE PEOPLE WHO BROUGHT YOU A COOLER SUMMER.
Before you look at their new ones, look at their old ones.

And why not suggest that they have one kept in Scranton?

For, those who don't conserve have done poor work. And let me tell you, that isn't 12 million Volkswagen's in service. The ones you drive are more efficient than thousands upon thousands. What you want is a car. And when that memory tells you all about it.

Art Director: Bob Kuperman
Photographer: David Langley
Copywriter: John Noble
Agency: Doyle Dane Bernbach Inc.
Client: Volkswagen of America
Somehow we manage to tell people what's going on in the world, and still make a lot of friends.
Black is beautiful
White is beautiful

Art Director
Lou Dorfsman

Designer
Lou Dorfsman

Photographer
Phil Marco

Copywriter
Dave Herzbrun

Agency
Dansk Designs Ltd.

Client
Dansk Designs Ltd.
Art Director: Frank Roccanova  
Designer: Frank Roccanova  
Artist: Paul Jasmin  
Copywriter: Peter Dyer  
Client: Saks Fifth Avenue
After 104 years, Armour & Company is moving from the Windy City to the Valley of the Sun. With a proud tradition behind it, the meat is traditional and quality, and it will be proud if you think of Armour as your prime beef product. Just as we're proud to call ourselves Phoenix people.
Category 3

EDITORIAL DESIGN.
Cover, page, spread, section, annual report, house organ.
the Housing Crisis
We Recommend Establishment of a State Department of Housing

We Recommend Adoption of a Uniform State Building Code
Housing Today

The housing market continues to be a major problem in many cities. The cost of housing has risen dramatically, making it difficult for low-income families to find affordable housing. Many families are forced to live in substandard conditions, often in dilapidated old buildings or poorly maintained trailers. This is not only a health risk but also a safety concern.

In some communities, the government has taken steps to address this issue by providing subsidies to low-income families, building new housing, and renovating existing properties. However, the demand for affordable housing continues to outpace the supply, and many families are still left without adequate housing.

The problem of housing affordability is not limited to cities. Rural areas also face challenges in providing affordable housing for their residents. Many farmers and rural workers cannot afford to buy homes in their communities, and they often end up living in crowded and unsanitary conditions.

Solution:
To address this issue, there needs to be a multi-faceted approach. This includes increasing funding for affordable housing programs, encouraging the development of more affordable housing, and providing incentives for developers to build in underserved areas. Additionally, there needs to be a stronger investment in improving existing housing, including making homes more energy-efficient and improving the infrastructure in older neighborhoods.

In conclusion, the problem of housing affordability is a complex issue that requires a coordinated effort from policymakers, developers, and communities alike. With the right strategies in place, it is possible to improve housing conditions and provide safe, healthy homes for all.

[Image of housing situations]
ANDREW BOYD ON "LIBERATING THE UN"

Art Director: Dick Hess
Designers: Dick Hess, Ron Kajiwara
Artist: Roger Hane
Publication: Vista
'DON'T SWAT! WE'RE YOUR FRIENDS'
(Such are the dreams of the everyday housefly . . .)
Son oiseau en la Beauce
Quelque part
Dans le vent, élan de mon âme.
Notre aube, nar doux matin.
A demain, flûte du murmure de l'oiseau.
Entre les champs d'avoine.
Qui se perd à l'horizon.
Et le lointain qui est silencieux.
Les moutons du village
La paix.
Vent lâché par le ciel.
Où se fait imaginer son âge.
Elle pourrait se chevaucher.
Nous est visiblement contempler.
C'est remarquable
Ces pierres vivantes.
Ces bâtons, ces moutons.
Elle leur crient quelque part.
Sous le vent, sous le ciel.
Où il est.
Ce jour d'automne.
Quand nous vous sommes invités?
Que nous le dirons?
Les bontés merveilleuses.
Sous les cœurs échoués.
Elle murmure devant image.
Photos Michel Campeau et Robert Marquis.
Home is where you hang your childhood, but that was long ago—and the dreams of the small farms and towns have turned to dust and none of us can ever go home again.

Each year more than a million Americans leave rural areas for the cities. The towns and the farms, the ranches and the homesteads, the barns and the buildings, the homes and the stores are still there. Only the people are missing.

An empty house is like a stray dog or a body from which life has departed.

—Samuel Beckett in The War on All Fronts
"...he was lost, and is found."—St. Luke, XV, 24

The Army of the Lost & Found

Art Directors: Bernard Owett
Designers: Jonathan Fischer
Photographers: Steve Strauss, Bernard Owett, Richard Noble, Steve Salmieri, Bert Stern, Melvin Sokolsky, Ryszard Horowitz, Saul Leiter, Duane Michals
Copywriter: Bill King
Agency: J. Walter Thompson Company
Client: The Salvation Army
STORIES AND CRAYONS AND MOTHERS

Day care is no good unless it's a happy thing—basically what you have are children being cared for by strangers; and it takes more than colored crayons and fruit juice and music and storytelling. What you need are experts, people who know how to tell stories, for example; people who know how to reassure mothers. What you really need is The Salvation Army.

FROM DESPERATE TO SECURE

A runaway girl may be one of the most basic symbols of trouble in society. This is when The Salvation Army tries to put up a STOP sign, to catch a girl before she flees her problems. A girl in flight is a girl perplexed, alienated, disturbed, the product of break-up, conflict, misunderstanding, the passionate and miserable defeats that are marked down on police blotters as "family quarrels." There are no band-aids for this kind of trouble; what you have to have are people like The Salvation Army, organized in great depth to provide acres of woods and sun porches, bicycles and campfires, counseling and swimming, Sunday School and camping. Above all, what you need is someone to help a girl in trouble before the trouble starts. And when you do something like this for a hundred years, always adapting to the newest techniques, you get so that you can take a young girl all the way from desperate to secure, from rootlessness to responsibility. If the Army did nothing else, this work alone would justify its existence.
PART I
Man strains the powers of his mind to explore that amazing master of his body

THE BRAIN

It is the most highly organized bit of matter in the universe, this three-pound, electrochemical double handful of cells that thrives on change, allows us to move, see and think, to create, to love and be conscious of our actions. Since man first became aware of its existence he has struggled to comprehend its miracles and mysteries, punching crude holes in the bones that protect it and arbitrarily assigning moral and intellectual values to the lumps and bumps on its outer surface. Now, at last, to gain a true understanding of how the brain works and uses this knowledge not only to treat disease, but to improve the very quality of life. Today thousands of scientists from dozens of disciplines are pursuing these goals in the ultimate assault on man's last great scientific frontier on earth. Yet there are difficulties—and dangers. After a decade of intense study many basic questions remain unanswered. In fact, it is possible that the brain may be governed by principles too complex for man to grasp. And even if man does learn to dismantle the brain that spins out his existence, he will find himself with knowledge that could be misused. This five-part series will discuss the brain's basic cell, the neuron; pathways for emotion and awareness and intelligence; what happens when brain biochemistry goes wrong or drugs abuse it; and the roots of our behavior. Here, in a remarkable sequence of pictures by Swedish photographer Lennart Nilsson, the series begins with a tour through the brain and the system of nerves that serves it.

Bone, blood and fluid guard its fragile parts
Sight is the dominant and most sophisticated of all our senses. Through our eyes we receive up to 90% of all our information about the world, and only a tenth of the sensations our other senses can detect. In fact, the retina of the eye is a part of the brain's depth-the only part of which A receive signals directly from outside the body. Light enters through the eye's pupil and lens (shown above within the cornea) and strikes the retina, where感受光打击collect visual impulses. Using a neuron's electrochemical language, the inner segments of some of these receptors, called rods and cones, are shown at right. The macula, which is the most sensitive to dim light, is centered in the fovea and is necessary for the night vision. It contains the rods, which need more information to react, and the rods alone in all. The fovea is a part of the eye's retina, and it is where the human brain is able to process together the visual information. The image depicts the retina's perception of the retinal image.
The adult deludes himself that love and longing will lead him to understand his own lost world of childhood. It remains largely hidden from him, and all he sees is fond or painful mimicry of himself. Yet in the hands of alert, perceptive photographers, the camera can penetrate this barrier. In this picture by K. Matsuzaki, there is a sense of the infant drawing strength from the adoration of the mother. The pictures on the pages to follow capture other dimensions of the child's world of feeling. For an instant we can enter.
S
self-love and tenderness hold up a pale fringe of hope that we had through times our feet for a child. And this
has, since—through the task of...what
strong" "This is my child. Mothers are mothers.

T
The same is the chosen rule in a game of death staged with passion reverence for things as
they really are

"A loving regard in..."
This clown is drawn on a piece of paper and decorated with lots of grunts. To make his round nose, put a piece of paper with a hole in it over his face, and make a paper print on that; his nose will then be a perfect circle. The hand in front of him has been colored to make a parade-ground scene; you can make the soldiers move to the top of the drum.

Now that we’ve shown you a few of the things you can make with your hands, see how many different characters of your own you can dream up. Have fun.
Izzy fun with your fingers

HANDS

Illustrated by
BOB VEER
and
ROBERT FALLON

These characters are all drawn on the back of the hand. (And many of them have three legs.) The animal with the spoon is a monkey, and you can make the monkey's tail out of a hand, or cut and paste them into your story. The nose is a finger, and other details are drawn on the fingers. You can cut and paste them into your story. The animals have three legs, and you can cut and paste them into your story. If you

This is a word right now. "Hands and fingers on unembarrassed paper and used on the stuff your parents put in the toolbox." Get a finger, and use finger tips, and the fingerexcluding human hand, and the fingerexcluding human hand, and the fingerexcluding human hand, and the fingerexcluding human hand.

The stylist has been finger-on-tap all the while you can groove with the word's fascination in the move. I did the duets among this, your pause and move, and plus one, you have few problem. The tail with a finger head a hand in the lower left, then one hand in the right at upper had reached your head.
Once simple and purely functional, cookware now is as decorative as it is useful, blossoming in color, pattern and design.

While the basic materials used for cookware remain the same, they are being used in new combinations. These mergers, along with finishes applied to exteriors or interiors, change cookware pieces to a new "face" as well as increased efficiency, versatility or durability. How can you tell which will be the most practical, cook the best and stay good looking the longest? Which materials and styles require the least care?

As an aid to decision-making, Redbook has prepared two guides to basic range-top cookware, one for the materials most cookware is made of, one for the exterior finishes. As you will see, there is no one material or combination of materials and finishes that is superior on all counts. Each has its own special characteristics that may make it the best choice for you.

Although much of the cookware described here can go in the oven as well, the basic information deals specifically with range-top performance. For complete details, please turn to page 102.
A REDBOOK GUIDE TO
FLORIDA'S HEARTLAND

by William and Ellen Hartley

As winter comes and the rest of America begins to feel the chill, central Florida just gets sunnier and warmer. Young families will find this region has lots to offer: lakes, campsites, deep-sea fishing, cultural activities—and Walt Disney World, an exciting new recreation area.
Art Director  William Cadge
Designer  Bob Ciano
Artists   Dean Brown
          James Warner
          Carl Fischer
          Gordon Smith
Publication  Redbook Magazine
CHRISTMAS

In the spirit of Christmas, let us explore the festive traditions and joyous moments captured in this special section. From the twinkling lights to the warm gatherings, each photograph tells a story of togetherness and the universal spirit of the season. 

[Image descriptions and captions can be added here for context and detail.]
The First Americans
by Richard Hammer
What Happened To the Indian?

For many years, the United States government has been engaged in a effort to assimilate the Indian tribes into American society. This has involved the removal of the tribes from their ancestral lands to reservations, the forced relocation of entire communities, and the imposition of American cultural practices. The result has been the loss of traditional knowledge and cultural identity among the Indian people.

The wreckage of Indian life is described in a series of dramatic photographs published in The Atlantic Monthly in 1899. These images depict the stark realities of life on reservations, where the tribe's way of life had been destroyed.

The photographs show a woman in a white dress sitting on a bench, her arm around a child. Another shows a man sitting on a rock, looking at the camera. A third shows a group of children playing in a field.

These images serve as a powerful reminder of the destruction wrought on the Indian tribes. They highlight the need for a more respectful and understanding approach to interactions with indigenous peoples around the world.
What Has Been The Indian's Fate?

The United States is the land of promise, and the fate of the Indian is one of the most fascinating and significant in American history. The Indian, who has lived in the Western Hemisphere for thousands of years, has been subjected to various forms of exploitation and persecution. The Indian's fate has been shaped by the actions of European explorers, settlers, and governments, who have sought to claim and develop the land for their own purposes. The Indian's struggle for survival and cultural preservation has been a constant theme in American history, and the legacy of that struggle continues to shape the present-day relationship between the United States and its indigenous peoples.

How Has The U.S. Treated The Indian?

The United States has a long and complicated history with indigenous peoples. From the early days of exploration and settlement, the U.S. government has sought to assert control over the land and its inhabitants. This has led to policies of displacement, removal, and assimilation, as well as conflicts over land and resources. The Indian's struggle for recognition, autonomy, and respect has been a central theme in American history, and continues to shape the present-day relationship between the United States and its indigenous peoples.

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Why Is the Indian Speaking Out?

The Indian war is not over. There have been many attempts to prevent its recurrence, but none has been successful. The Indian people are not satisfied with the conditions under which they live, and they are determined to resist any attempt to force them to submit to them.

The situation is grave, and it is imperative that some steps be taken to avert a disaster. The government should provide for the education of the Indian people, and should give them an opportunity to express their views freely. It is essential that the rights of the Indian people be respected, and that they be allowed to live in peace and security.

The government should also make provision for the care and protection of the Indian people, and should see that they are not exploited by the greedy and unscrupulous. The government should also take steps to prevent the spread of disease among the Indian people, and should see that they are not exposed to any danger.

If these steps are not taken, the situation will become worse, and it will be impossible to prevent a disaster. The government should therefore act without delay, and should see that the rights of the Indian people are respected, and that they are not exploited by the greedy and unscrupulous.
GIFTS BY EMPLOYEES

A gift to be matched by the company shall be a personal contribution by the recipient, and not an employee or an eligible retiree. The gift must be made in the name of the employee and at the time of the gift, and the donor must be a member of the organization to which the gift is specifically contributed. Gifts of contributions will be considered for matching gifts only if the gift is made directly to the program or to a specific building fund or an endowment. Only the portion of the gift

MATCHING GIFTS

Transamerica Corporation will match the gifts of any employee for a total of $500 in any one calendar year. An employee must contribute to a program or to a specific building fund or an endowment at Transamerica and the gift must be equal to or exceed $500 to match the gift.

TIMING OF GIFTS

Applications for matching gifts must be submitted no later than December 31. Approved gifts will then be matched on a quarterly basis. The following period of each quarter will be the deadline for receipt of the program's application. The matching gift will be paid to the program on or before the closing date for the quarter.

Art Director Thom LaPerle
Designer Thom LaPerle
Artist Thom LaPerle
Copywriter Jane Hall
Publication Graphic Press
Client Transamerica Corp.
BEHIND THE VAULT DOORS

Deep in the heart of inner Manhattan, beneath its buliding at 20 Exchange Place, near the main vault of First National City Bank. There, over 500 billion in corporate and government securities are stored, as well as numerous private banks, fee, bond, stock and virtually every other financial asset humans own and the elements. The holdings of each of our 2,000 customer accounts are kept in separate metal containers stored in vaulted space in the bank vault. Some 15,000 different securities are in the vault, The largest aggregate holding, as listed in the list on page 18, is company stock of International Bankers Mural Corporation. The fact might not be surprising.

The usual maelstrom view of all IBM shares is the largest of any corporation in the world. Its shares are among the largest holdings by major financial institution and institutional investors. At the end of last year, there happened to be 335,114 IBM shares in the Bank's vaults, of which 82,168 were in 10 percent. In all, 335,114 of those shares, roughly 8 percent of the total in our possession, were there only for safekeeping, as more than half of all the common stock in the Bank's vault.

This is the cumulative part of 10% security keeping the securities belonging to金融机构 company bank, mutual funds, corporate bonds, and other owners in checks, until those owners become to convert them to cash or maturity. When they are there, the Bank receives dividends.

---

Art Director
Odette Associates, Inc.
Jack Odette
Ruedi Brack
Valerie Lesley Lieberman
Neil Slavin
Stan Brown
First National City Bank Investment Management Group
To Our Shareholders

Telecor, Inc. 1971 Annual Report

To our friends and stockholders:

This report should be read in the context of the telecommunication revolution in the history of Telecor. From our beginnings in 1968, the company has experienced continuous growth and improvement in every aspect of our business. The company's success is due to the dedication and commitment of our employees, who have demonstrated a remarkable ability to adapt and meet the challenges of a rapidly changing industry. This year was no exception, as we continued to expand our product line and strengthen our market position.

The company's financial performance has been strong, with revenues up 20% from the previous year. This growth is primarily attributable to our successful marketing efforts and the introduction of new products. We are particularly pleased with the performance of our wireless communication systems, which have become an important part of our business.

Our commitment to quality and customer satisfaction is reflected in the high level of customer satisfaction ratings we have received. We are proud of our employees, who have consistently demonstrated a high level of dedication and professionalism.

We are confident that Telecor's future is bright, and we look forward to continued growth and success in the years to come.

Sincerely yours,

[Signature]

Chairman and CEO

Telecor, Inc.
Art Director       Martin Miller
Designer           Martin Miller
Artists           Martin Miller
Copywriter         Joseph Schutzman
Agency             Graphics Institute, Inc.
Client             General Cigar Co, Inc.
The Beauty Show Internationally attended by over one thousand exhibitors, providing beauty care instruction within a "hands-on" format.

Our marketing and product distribution processes is distinctive from other plans prevalent in the direct sales field. For example, at Mary Kay Cosmetics, products do not pass through several distributors before reaching the consumer. Rather, they are purchased directly by each Beauty Consultant from the Company at standard wholesale rates. These "personal" or "top-level" sales organizations frequently have serious distribution levels which products must pass through before reaching the consumer. Additionally, there are no "exclusives" to limit a Beauty Consultant's ambition to sell on retail. Franchise rights are non-transferable and there are no geographic boundaries to confine a Beauty Consultant's enterprise. These policies have contributed immensely toward the overall marketing success of the Company.

Management

During the past year, important management advancements have allowed the Company to substantially increase its support of Sales Directors and Beauty Consultants on the field. The Company's geographic detail is by sales territory. These areas, with client territory, states being served by an estimated 3,600,000 square foot training and distribution center in Los Angeles, thirteen center states served by the facilities at corporate headquarters in Dallas, and twenty-five states served by the sales team, is home to the Mary Kay Cosmetics. Each facility is a separate gold ember distributing products to the Beauty Consultants in its area, with sophisticated training and shipping areas that is important to the availability of the training facility within a reasonable distance of our Beauty Consultants. The Sales Promotions Manager in each facility acts as a coordinator of the promotional activities of the Sales Directors in his area.

The success of this program has been exemplified by an increase in the number of Beauty Consultants in the western area from 340 in April 1972, to 1,300 by year's end. The Atlanta facility will begin operations March 1, 1973, with over 2,000 Beauty Consultants in its area.

Our field management consists of Sales Directors, Senior Sales Directors, and the new position of Area Sales Directors. All levels of field management are independent business women, in effect, running their own individual "companies." When a Beauty Consultant meets particular standards in selling and recruiting, she is then eligible to qualify as a Sales Director. She must go through an intensive training and orientation program before advancing to this coveted position. As a Sales Director, she is responsible for the continued training, recruitment, and guidance of her Sales Directors, consisting of her recruits and their own. A Sales Director adds the duties of being Sales Director to her director duties when one of her subordinates becomes a Sales Director and turns her own unit.

The new position of Area Sales Directors will be earned by Senior Sales Directors who have developed ten or more effective units and attained a high level of production. The Area Director will be drawn from the directors and a strong executive team for Sales Directors. This new domain of field management will be added incrementally to the Senior Directors and present an executive team for Sales Directors.

At year's end, the field management system was comprised of 3 Area Directors, 47 Senior Directors, and 847 Junior Directors.

Sales Programs and Advertising

The highlights of each year for Mary Kay Cosmetics are the National Awards Dinner held in Dallas. In 1972, more than 2,000 Beauty Consultants from all over the nation attended this three-day function. This annual event is designed to provide education, inspiration and motivation for our sales organizations. The event also provides the opportunity for the homeowner to feature the Company's top achievements.
COUNTRY CLASSICS
Other songs bloom and fade—these endure

When He cometh descending from heaven,
On a cloud as He writeth in His word,
I'll be joyfully carried to meet Him,
On the wings of the Great Speckled Bird.

Art Director William Hopkins
Designer William Hopkins
Photographer Stanley Tretick
Publication Look Magazine
Agency Cowles Communications Inc.
I'm alone
That's fine, alone
Better than the pain that's there
Than that lone echo, the empty
Than that
Better than the pain that's there
Than that lone echo, the empty
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Than that lone echo, the empty
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Than that
The Hesse Trip

Thoreau, and T.W.I. as an unforgotten spiritualextension:

The great upswelling of the purest and

The best of life is the simple life that we live when we are humbly

in our way, a

The idea of Thoreau as a spiritual
can be traced back to the

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Category 4.

EDITORIAL ART.
Art or photography.
Letters of Independence

By FORT J. NAGLETON

As the 1804 Louisiana Purchase was being negotiated, a series of United States treaties were signed that would give the United States vast new territories that would eventually form parts of four states and one territory in the western United States. The treaties included the Treaty of 1803, the Treaty of 1804, and the Treaty of 1806. Each treaty was a significant event in the history of the United States, and each had a different impact on the country.

The Treaty of 1803, also known as the Louisiana Purchase, was signed on April 30, 1803, by Thomas Jefferson and the French government. The treaty transferred the Louisiana Territory to the United States for the sum of $15 million, or about $333 per square mile. The Louisiana Territory included the present-day states of Louisiana, Mississippi, Alabama, Arkansas, and parts of Texas and the Dakotas.

The Treaty of 1804, also known as the Treaty of Greenville, was signed on September 30, 1804, by the United States and the Miami and Shawnee tribes. The treaty ceded land in the Ohio River valley to the United States, including portions of what are now Ohio, Indiana, Illinois, Kentucky, and Tennessee.

The Treaty of 1806, also known as the Treaty of Fort Wayne, was signed on October 22, 1806, by the United States and the Wyandot, Delaware, and Shawnee tribes. The treaty ceded land in the Ohio River valley to the United States, including portions of what are now Ohio, Indiana, Illinois, Kentucky, and Tennessee.

Make Mine Semiautomatic

By EMANUELE CAMPELLO

The problem of the South Asia's peace process is a complex one, but one that must be addressed if the region is to achieve stability and prosperity. The current situation in South Asia is a result of historical, political, and cultural factors.

South Asia: The Approach of Tragedy

By CAMERON WILSON

A Time to Heal

By GAYLORD LEWIS

118

Gold Medal Award

Art Directors
Louis Silverstein
J. C. Suares

Publisher
The New York Times

Agency
The New York Times
Art Director: David P. Moore
Designer: Alan Cober
Artist: Alan Cober
Agency: U.S. Information Agency
Client: America Illustrated
Belgian portfolio: Jacques Evrard

By day, 36-year-old Jacques Evrard works as a printer in a Brussels bookshop. On holidays and weekends he photographs the metropolitan environment—slums, tenements, back streets, and slums that he sees as the sad and underprivileged.

"Although Brussels is an major stop, I'm always "I'm always on the go," he says. "I'm in Turkey and southern Europe that I first become aware of the tragedy of the human condition affecting the lives of millions of people. There, too, it becomes my goal to produce pictures that communicate their messages as clearly as possible without commentary." While his work has been acquired by the Modern Art Museum of Brussels and Art Forum. The photographs shown on these pages were selected by his friends to illustrate a book. All of his plates were taken with 20-mm and 40-mm lenses. "I was very happy with the effect of the lens," he says. "I was able to capture the full range of the picture, and the subjects in the foreground were sharp. I prefer them because they help me to see the world in a different way."

Jacques' portfolio includes a full-time professional photographer who works for the magazine "Art Directors Quarterly." He has been an active member of the Brussels photographic community since 1970 and has exhibited his work in several exhibitions, including the World Press Photo Exhibition. He has also been awarded several prizes for his work, including the Grand Prix of the International Photographer's Association."
Marriott the Marine

Art Director: Richard Weigand
Photographer: Carl Fischer
Publication: Esquire Magazine
DOCUMENTED!!!
Art Director: Ernest Scarfone
Photographer: John Loengard
Publication: Modern Photography
Art Director: Ernest Scarfone
Photographer: Raphael Landau
Publication: Modern Photography
Tools of My Trade

By: Ernest Scarfone

Nikon World

Client: Ehrenreich Photo Optical Industries
Rota Reducine?
Eccola Magica?
"Hulus Jespus?"

In genere meccanismo per reduzione
L'eccesso obesità del grosso stomaco.
Questo meccanismo semplice e inexpensivo
inabili le persone con molta cruscio in la banca
transforme a stendere persone. Pronto e facile
impreso la bella sommin.

Art Director: Michael Gross
Designer: Michael Gross
Artist: Daniel Maffia
Copywriter: Doug Kenney
Publication: National Lampoon
Berlin for Night Life

...

Art Director  Frank Zachary
Designer       Norman S. Hotz
Photographer  Arnold Newman
Publication   Travel & Leisure Magazine
The Original Egg Cream—
Its Birth, Death and Transfiguration,
Or:
The Creaming of Uncle Hymie

By Daniel Bell

...If eggs thickened malts, Uncle Hymie reasoned, why not chocolate and cream?...
B F. Skinner Says We Can't Afford Freedom

Art Director: Louis R. Glessmann
Artist: Don Ivan Punchatz
Publication: Time Magazine
“God has given you one face, and you make yourselves another.”

In traditional society, the mask is an integral part of the dance, symbolizing a transformation of the dancer into a spiritual or mythological being. The mask itself is a combination of elements from nature, such as shells and wood. The use of mirrors and other reflective materials is common, as they are believed to enhance the vision of the divine. In many cultures, the mask is used in rituals and ceremonies, marking significant events such as births, deaths, and initiations. The dance itself is performed in a trance-like state, with the dancers often losing consciousness and experiencing visions. The mask, therefore, is not just a decorative piece, but a powerful tool for communicating with the spiritual world.
You are what you throw away.

Secret garbage reports on:
Bob Dylan
Muhammad Ali
Abbie Hoffman
Neil Simon
See page 113
Bright Fragments of the Corporate Essence

Stronger, and yet disquietingly familiar, the bold lines, swirls, and colors on this and the two following pages seize the eye and prove a point—that there is a place for iconography on the boardroom Cornice. Jerry Jennings, a by-now Atlanta concentrating innovative turned painter, has taken fragments of corporate trademarks and logotypes and rendered them in acrylic paint on large canvases. The idea came to Jennings: why not do a series of variations on the Coca-Cola trade-mark for a show in Atlanta. The essence of the mark, it struck Jennings, was more apparent in the fragments than in the whole. Should not it be true for many similar trademarks and logos?

It seemed to me that some of these had become so familiar that you could not see them any more, but by fragmenting them and stopping them down, it would be possible to see them fresh again.

Others will instantly recognize some fragments. For the 46 P emblem (bottom) others are more abstract. To identify them, turn to page 118.
Our Critical Shortage of Leadership

Art Director: Ronald Campbell
Artist: Burt Silverman
Publication: Fortune Magazine
Walking My Dog on the West Side

Art Director: Richard Wagen
Photographer: Pete Turner
Publication: Esquire Magazine
Harte Drogen: Warum wir schießen, wie man uns helfen könnte.

Wir bieten an: Billige Drogenhäuser in Italien.

Geschafft, gemacht, kopiert gemacht; Verschla.
A Canterbury Album

On the following eight pages, Zevi Blum, a French-born architect and watercolorist, provides new illustrations for five of the most famous Canterbury Tales. In the course of his compositions he has tried to capture the "Rozantina melodiae" he finds in the stories.

**The Wife of Bath**, opposite, bony, hearty, and self-confident, has a tale to tell that is well suited to her own lusty exchange; the story of a knight who discovers that a man's recipes for marital bliss is to submit to the "sweetnagery" of his wife. fly her own account, the Wife of Bath has practised what she preached, having bullied, boasted, and buried her husbands with her sexual appetites and her equally debilitating baratogues. In Blum's picture, the widow has the shoulders, and calves of a fatback. When held under her ample skirt, she is, as she well knows, the living refutation of all official medieval doctrines about the authority of husbands and the submissiveness of wives.

**The Man of Law's Tale** concerns the virtuous Constance, long-lost daughter of a Roman emperor, who suffers numerous hubris like menstruations that cannot shake her Christian fortitude. Blum's illustration, overlaid, depicts the moment when the merest hint of a cover, Lord, finds herself standing trial on a false charge of murder in the furious kingdom of Northumberland. The real murderer is a wicked knight whose advances she has spurned and who has just testified on oath that Constance is guilty. At that very moment, however, divine Providence strikes the arrowed knight dead and cures his symbols start out of his head. Seeing the miracle, the long, at left, sets Constance free.

**The Miller's Tale** is a ribald farce about an old carpenter, his compliant young wife, Alice, their daughter, Nichola, and a Englishman, Absolon. At the story's end the carpenter is sleeping in a tub he has hung from the ceiling, having been persuaded by Nicholas that a second Flood is imminent. After Absolon and Nichola make love, Absolon asks for the windows for a kiss, and Absolon obliges by presenting her naked rump. Outraged, Absolon returns with a hot iron and asks for a second kiss. This time, Nicholas pretends to be Absolon and is duly taken ash for his wit. Hearing the screams, the husband thinks the Flood has come, cuts the ropes, and tumble unperturbably to the floor.

**The Merchant's Tale** is another story of a foolish old man, January (left), who washes a young girl, May, shown here in her marriage bed. Fearing the worst, the priest at right pointedly bids the bride to be faithful to her vows. Later, May, however, arranges a tryst with her lover in a pear tree, evading the rule by standing in the tree on her husband's back. Increased by the race, the god Phoebus raises January's sight. But May has a ready excuse: she has been at true with a man, she says, trying to cure January's blindness. All—perhaps temporarily—is forgiven.

**The Friar's Tale** concerns a church official, a summoner, who uses his power to bring limitations to justice as a means to extort money. One day the fiscal metes a man as calmly as he, who turns out to be the Devil—a quaffful of arrows he}
I WENT TO THE ROCKS

She wanted a baby and blueberries and the green hills of Maine. She could not fit into this bare landscape. She could not fit into that raw love that...

By Sara Daloy

When you're trying to get over a complete change of scene, your thoughts wander and your heart isn't in your work. Feeling so I hadn't had a deeply comfortable thought in months, I opened the sliding screen deep and instantly, an acquaintance walked across her bedroom. She met the name, whispered, and felt the weight of the scene, bonded great feeling. The morning, the mood, meaning is another thing. Too bright, too quietly, too clearly. The sun was high and warm. (Continued on page 168.)
On Kafka and Kant
for Your Maiden Aunt
Humor: David Snell

Art Director: David Olin
Artist: Milton Glaser
Client: Signature Magazine
Six cars: 1

Designer Seymour Chwast
Artist Seymour Chwast
Client McGraw-Hill
nude theater
photographer
max waldman
captures the sensuous
lyricism of the
unclothed body
as dramatic
expression
A Meeting with Medusa

Fiction by Arthur C. Clarke

For the next six hours, the heavy oxygen slowly leaked from the tiny spherical grumipod, whose yellow skin had been peeled back in the courtroom. The grumipod's slender, purple tentacle-like appendage dangled in front of it, slowly retracting as the creature drew closer. The grumipod's bluish eyes, filled with a cold, calculated stare, were fixed on the grumipod's victim. The grumipod's razor-sharp, curved claws, hidden beneath its skin, were now visible, ready to strike. The grumipod's long, slender tail, adorned with a series of small, icy spikes, swayed gently, a silent warning to all who dared to approach. The grumipod's tiny, yellow tentacles, coiled and ready, were a testament to the creature's power and determination. The grumipod's heart beat slowly, a steady rhythm that echoed through the cold, sterile room. The grumipod's breath was shallow, a sign of its impending doom. The grumipod's life was ebbing away, a slow, painful death. The grumipod's fate was sealed, and there was nothing anyone could do to save it. The grumipod's final moments were filled with a sense of tranquility, a calm acceptance of its fate. The grumipod's soul was now at peace, ready to enter the vast expanse of space, free from the confines of this mortal realm. The grumipod's spirit would live on, a testament to the awe-inspiring beauty and power of the universe. The grumipod's final act was a reminder of the sheer magnitude of the宇宙, and the insignificance of all who dared to challenge it. The grumipod's legacy would live on, a beacon of hope and inspiration for all who dared to dream. The grumipod's spirit would now rest in eternal slumber, waiting for the day when its story would be told once again, in all its glory and splendor.
The Harry Hastings Method

Art Director: Arthur Paul
Designer: Len Willis
Artist: Alex Ebel
Publication: Playboy Magazine
Art Director
Design
Artist
Publication
Arthur Paul
Tom Staebler
James McMullan
Playboy Magazine
FISH STORY

Art Director: Arthur Paul
Designer: Ron Blume
Artist: Doug Taylor
Publication: Playboy Magazine
THE STUFF OF POETRY:
A brief history of poetry, art, nature and the cultural tradition that is the "poetry that is work of art".
Category 5.

SALES PROMOTION DESIGN.
Booklet, poster, trademark,
letterhead, announcement, calendar,
bock jacket, record album,
package, point-of-sale.
Fly now. Pay later.

**Hallucinogens—Acid, Peyote, Mescaline, DMT.** High lasts up to 16 hours. Can produce visual distortion and extreme emotional instability that can lead to accidental death or suicide. Illegal possession: Up to 1 year. Fines to $5,000.

**Heroin—"H". Horse.** High lasts up to 12 hours. An overdose can be fatal. Users often develop hepatitis from dirty needles. Possession: Up to 1 year. Fines to $5,000.

**Marijuana—Pot Grass.** High lasts 2 to 4 hours. Heavy use causes loss of coordination and distortion of time and depth perception. Possession: Up to 1 year. Fines to $5,000.

**Stimulants—Speed, Dextro, Bennies, Uppers.** High lasts 8 to 12 hours. May cause aggressive behavior leading to anti-social characteristics. Illegal possession: Up to 1 year. Fines to $5,000.

**Depressants—Goober, Redbirds, Yellow Jackets.** High (or low) lasts up to 10 hours. If taken with alcohol can cause death. Overdose often cause of accidental death and suicide. Illegal possession: Up to 1 year. Fines to $5,000.
Free Tickets are Available Here.
Also Good for Admission to:
- Art Institute
- DuSable Museum of African American History
- Field Museum of Natural History
- Museum of Contemporary Art

Art Director: Bill Bonnell
Designer: Bill Bonnell
Artist: Bill Bonnell
Agency: Container Corporation of America
Client: The Illinois Arts Council
ALOYS SENEFELDER
ZUM 200. GEBURTSTAG
LITHOGRAPHIEN, BÜCHER, NOTEN, DOKUMENTE

PFALZGALERIE KAISERSLAUTERN
VOM 15. DEZEMBER 1971 BIS ZUM 16. JANUAR 1972

ÖFFNUNGSZEITEN: VON DIENSTAG BIS FREITAG 10 BIS 12 UHR UND 14 BIS 17.30 UHR
SAMSTAG UND SONNTAG 10 BIS 12 UHR UND 14 BIS 16.30 UHR

1771–1971

Art Director
Olaf Leu

Designer
Olaf Leu

Agency
Olaf Leu Design Divisions,

Client
Roland Offsetmaschinenfabrik

Faber & Schleicher AG
the doors of dublin
Georgian doorways in and around Fitzwilliam Square.
I WANT OUT

Art Director: Murray Smith
Designer: Murray Smith
Artist: Steve Horn
Copywriter: Laurence Dunst
Client: Help Unsell The War
OUR CUP RUNNETH OVER

Art Director: Frank Gauna
Designer: Frank Gauna
Artist: Frank Gauna
Copywriter: Frank Gauna
Client: Acme Products
A Bestiary

A portfolio of strange & wondrous creatures from the mysterious & 
metamorphic pen of Murray Tinkelman
Parkway to Wilkinsburg exit; Ardmore Blvd. past WTAE; after 3 lights, left on South; 5 blocks (short) to Wood; Wolford Realty, 2nd floor, 729.
cue's collection of 100 west side restaurants
midtown
Give me work
or I'll blow up
your building

T.P. 1971
Art Director    Ronald Wolin
Designers      Ronald Wolin
Photographers  B. Parker
Agency         The Ronald Wolin Company
Client         United Artists Records
Drugs kill. Odyssey House treats young addicts who need help. Now we need your help.

Send any amount to:
Garden State Odyssey House
61 Lincoln Park
Newark
Airline management in the soaring seventies
Art Director
Designer
Artist
Client

Marvin Schwartz
George Osaki
Frank Lafitte
Angel Records
Art Director: Bruce Blackburn
Designer: Bruce Blackburn
Artist: Bruce Blackburn
Agency: Chermayeff & Geismar Associates
Client: American Revolution Bicentennial Commission
The last of the Third Reich's imprisoned leaders and the truth behind his bizarre flight to Scotland

J. Bernard Hutton
Dennison $1.00

Creative Arts and Crafts with Dennison Tissue

Take color out of our lives and we live in a realm of gray skies punctuated by sunlight or blue. Take creativity out of our lives and the procession of days becomes a mere exercise in sameness. Color and creativity do sharpen our sensory perceptions—and sharpen our minds. Dennison Art Tissue is a stimulating means of creative expression. It is designed to heighten our life experience in so many areas. Its contribution in this respect flows from its texture and its adaptability to the whole spectrum of colors—a range of capabilities which place Dennison Tissue in the forefront of Arts, Crafts, and Gifts of all Kinds.

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Art Director  Robert Cipriani
Designer  Robert Cipriani
Artist  Anthony J. Russo
Copywriters  Beth Anderson
Beth Fricke
Agency  Gunn Associates
Client  Dennison Manufacturing Co.
ARRESTY

A phobia is an intense and irrational fear of some object or situation—no actual threat is involved. Anxiety is not actually/loading. There are a lot of us. The diagnosis of a phobia is based on the degree of anxiety that the individual experiences in the presence of the feared object or situation. Anxiety can be described as a feeling of dread or fear that is not proportionate to the actual danger present. Anxiety can be classified as either specific or situational. Specific anxiety is related to a particular object or situation, such as fear of heights, spiders, or enclosed spaces. Situational anxiety is more generalized and can be triggered by a variety of situations, such as public speaking or social situations.

Art Director: Harris Lewine
Designer: Seymour Chwast
Artist: Seymour Chwast
Copywriter: Barbara Fried
Client: McGraw-Hill Book Company
Healthy, Wealthy & Wise.

What is a butterfly?
At best
He's but a Caterpillar dressed,
The gaudy top's his picture just.
He that falls in love with himself,
Will hang an icicle.

Virtue may not always make
a fine husband,
but Vice will certainly make a wife.

As Pride increases, Fortune declines.

Art Director  Bradbury Thompson
Designer       Bradbury Thompson
Publisher      Westvaco Corporation
Art Directors: James Witham, Ralph Moxcey
Designers: James Witham, Ralph Moxcey
Copywriter: Nelson Lofstedt
Agency: Humphrey Browning MacDougall
Client: S. D. Warren
THE BASIC CREATIVE SEWING WORKBOOK

JCPenney

Art Director: Peter Rauch
Designer: Peter Rauch
Artists: Carol Johnson, Orens Van
Copywriter: Maryann Symons
Agency: Peter Rauch Inc.
Client: J.C. Penney
218  Gold Medal Award
Art Director  Craig Braun
Designer  Craig Braun
Concept  Andy Warhol
Agency  Craig Braun Inc.
Client  Rolling Stones Records
WHERE HAVE I BEEN ALL YOUR LIFE?

Born 25 years ago of a rich daddy and a beautiful mummy. I had everything going for me.

At twelve, after being seen by Grannie at Epsom eating fish and chips out of a newspaper, I was literally packed off to Roedean to learn the error of my ways. And be turned into the perfect little prig everyone expects a Roedean girl to be.

In my teens I surprised everyone, including myself, by managing to get lots of O and A levels. At this point I was let loose on the World, firmly intending not to work. For a year I succeeded. Then father timidly suggested that I earn my keep.

Publishing seemed a good idea. So I became an editorial assistant on lovely old-fashioned Teacher's World. I was stuck away in a garret high above Russell Square 'looking things up' like Elizabeth Barrett Browning's birthday. And writing captions for exciting pictures—Sussana Stuble (age 14) receives her blue ribbon prize from Lady Lilias Gissen (left). Well, at least I was writing something other than stationery requisitions.

Next? Assistant Editor for Mayflower books. Pulp sex novels. Fanny Hill. My education was complete. Then a year at Allardyce Palmer. Then P.R. Ugh! Then a stint as a senior writer at Lonsdale Crowther.

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Art Directors
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Artists/Photographers
Copywriters
Agencies
Clients
Publishers/Publications
TV Producers
TV Directors
Production Companies
Members
Category 6.

SALES PROMOTION ART.
Art or photography.
the doors of dublin
Georgian doorways in and around Fitzwilliam Square
Art Director: Frank Biancalana
Artist: Alan Brooks
Copywriter: Alan Katz
Agency: Hurvis Binzer & Churchill
Client: Collins, Miller & Hutchings
Art Director: Richard B. Luden
Artist: Murray Tinkelman
Copywriters: Richard B. Luden, Murray Tinkelman
Agency: Sweet & Company
Client: Warlock Press
GREAT GRAPE MOBY GRAPE

OMAHA BITTER WIND
8:05
OHH MAMA OOH
IT'S A BEAUTIFUL DAY TODAY
NAKED, IF I WANT TO

CHANGES MOTORCYCLE IRENE
SOMEDAY
MURDER IN MY HEART
FOR THE JUDGE
TRUCKING MAN

307
Art Directors John Berg
Virginia Team
Designer Ron Coro
Virginia Team
Artist Virginia Team
Agency Columbia Records
Client Columbia Records
Robert Johnson first records in a makeshift studio in a San Antonio hotel room, November 1936.

Art Director: John Berg
Designers: John Berg, Ron Coro
Artist: Don Wilson
Agency: Columbia Records
Client: Columbia Records
Mac Davis  I Believe In Music
Produced By The Tokens And Dave Appell For Three Dimension Management, Inc.

SIDE I
I Believe In Music
(Mac Davis)
Hollywood Humpty Dumpty
(Mac Davis)
A Little Love Conversation
(Mac Davis—Bill Sargent)
In The Eyes Of My People
(Mac Davis)
Watching Scotty Grow
(Mac Davis)

SIDE II
Yesterday And You
(Mac Davis—Larry Collins)
Christmas Carol
(Mac Davis)
Sarah Between The Lines
(Mac Davis)
Something's Burring
(Mac Davis)
Poem For My Little Lagniappe
(Mac Davis)
I Believe In Music
(Mac Davis)
All Selections (8:21)

Sal DiPino: Associate Producer
Dave Appell: Rhythm
Mitchell Margo: Rhythm
"Al" Lerner: Electric
*Eric Weissberg: Steel
Mac Davis: Acoustic
Kirk: Hammond B-3
Run: Framiphone
Mitchell Margo: Drums—Percussion
Phil Margol: Drums
Mitchell Margo: Bass
Henry Schuller: Percussion
NEW YORK STRINGS AND HORNS
Cissy Houston Singers
Jay Siegel Singers
Sweetening
Ron Frangipane

ENGINEERING AND MIXING
Bill Radice/Tom Coleman

RECORDED AT OLDBEAD STUDIOS
NEW YORK, NEW YORK

SPECIAL THANKS TO
BILL RADICE/TOM COLEMAN
LYRICS ENCLOSED.

Illustration: James McMullan / Photo: Guy Webster / Design: Virginia Team
Manufactured by Columbia Records, Inc. / CBS, Inc. / 7 W. 11th Street, New York, N.Y. / ©Columbia. © Manuscript. Printed in U.S.A.

310
Art Directors Virginia Team
Designer John Berg
Artist James McMullan
Agency Columbia Records
Client Columbia Records
Bach
Goldberg
Variations
Anthony
Newman
Harpsichord

Art Directors: John Berg
Richard Mantel

Designer: Richard Mantel

Artist: James Grashow

Agency: Columbia Records

Client: Columbia Records
Keys were first given to guests at The Tremont House in Boston in the year 1829. Open this envelope and visit some of the world's greatest hotels.

NO VACANCY

Art Director Kent Puckett
Designer Mabey Trousdell
Artist Mabey Trousdell
Copywriter Jim Dietrich
Agency Lawler Ballard Little Adv.
Client City of Norfolk
Zoological

A B C D

E F G H I J

K L M N O

P Q R S T

U V W

X Y Z

Vitamin is a whole of a vitamin. VW
ADMIT ONE
YOUR TICKET TO SALES SUCCESS
CONSTANT CONTACT
ADMIT ONE

Aid to make a follow up. So watch for Constant Contact. Circus Barker says it.

Art Director: Joe Puhy
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Copywriter: Bob Pearson
Agency: Young & Rubicam
Client: Chrysler Corporation
neurotic anxiety can incapacitate the patient so can sedative tranquilizers

STELAZINE™
TRIFLUOPERAZINE HCL
lets the neurotic patient remain calm, but active...
SVA/SITE
INTERDISCIPLINARY RESEARCH
PROJECT IN VISUAL POLLUTION
AND ENVIRONMENTAL ART

Art Director  Silas Rhodes
Designer      Cristos Gianakos
Photographer  Cristos Gianakos
Copywriter    James Wines
Agency        Ancona/Gianakos Inc.
Client        The School of Visual Arts/SITE
Billy Paul:
Going East

(If You Let Me)
Make Love To You
Why Can't I Touch You?
Compared To What
Magic Carpet Ride
There's A Small Hotel
East
This Is Your Life
I Wish It Were Yesterday
Love Buddies
Jesus Boy
(You Only Look Like A Man)
Books add to the fun
Introducing a totally new generation of digging equipment.
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Director</td>
<td>John B. Mastrianni</td>
</tr>
<tr>
<td>Designer</td>
<td>John B. Mastrianni</td>
</tr>
<tr>
<td>Photographer</td>
<td>John G. McConnell</td>
</tr>
<tr>
<td>Copywriter</td>
<td>Robert Dishon</td>
</tr>
<tr>
<td>Client</td>
<td>Urban Investment and Development Co.</td>
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</table>
323
Art Director Jean Srebnick
Designer Jean Srebnick
Artist Tom Jackson
Copywriter Armen Hagopian
Agency Jean Srebnick
Client Limbo
In 679 years, the only way we've found to really improve Pilsner Urquell is put it in bottles.

The oldest beer in the world. Imported from Pilsen.
Miller Eye.
Around the corner from Gucci.
A few doors from Kenneth. Up the block from Chock Full O'Nuts.
The unexpected part of I. Miller 11 East 54th Street
Category 7.

TELEVISION COMMERCIAL.
Station promotion, show opening, industrial or corporate promotion film, multi-media promotion.
(ANNOUNCER): If you want to go to Europe this summer and you put it off, then you're going to end up spending another summer not doing what you want to do. And that's no way to live your life and you know it. Especially when you're 40 or 45 or 50. You find yourself remembering not so much what you did with your life but what you didn't do with it. So you can put off going to Europe this summer because you don't want to touch the money you've stashed away. Or, you can put off going because of the economy.

(VOICE OVER): Either you let your life slip away by not doing the things you want to do. Or you get up and do them.

PanAm
See your Pan Am travel agent. He'll help you work it out.
(ADULTS SPEAK WITH CHILDREN'S VOICES):
"I like the Buffalo, he's in my book."
"I like the Gor-r-r-r-ila."
"What are those monkeys doing?"

(VOICE OVER): "The Baltimore Zoo . . . for kids of all ages."
(ANNCR): A Volkswagen Campmobile can take you away from it all.
Away from over crowded hotels and over priced restaurants in less than 5 minutes a Volkswagen Campmobile can turn into a station wagon and take you away from it all.
(MUSIC: ROMANCE THEME)
ANNCR: If the closer he gets...
... the fatter you look,
get So-lo lowfat milk.
One of the fat fighters from Foremost.
They make the battle
a little easier.
(VOICE OVER): You are about to see how a pick pocket works.
Man No. 1 lifts the wallet.
And passes it to man No. 2.
Because it could happen to you.
We sell life insurance. But our business is life.

(VOICE OVER):
They could have been saved.
Metropolitan Life
went on a door to door campaign.
A diptheria injection became routine.
We sell life insurance,
but our business is life.
(ANNOUNCER):
Vietnam, a game everyone is playing whether they want to or not.
You play this game with real American lives.
You play this game with real American dollars.
(MUSICAL FANFARE OF THEATER ORCHESTRA, FOLLOWED BY APPLAUSE.)

BOY AND GIRL SINGERS:

We've got Touch-Tone.
What more can you ask from life?
(BOY): All those buttons ... play nice music ...
(GIRL): Eight great colors ... Trimline and Princess too.
(BOY): Pick up your old phone . . .
(GIRL): Order a new phone.
(CHORUS): We've got Touch-Tone . . .
What more can you ask from life? . . .

Get a Touch-Tone telephone.
(ANNOUNCER):
Andy what do you think of the taste of Listerine Antiseptic?

(ANDY): Terrific . . . really, terrific taste!
Hey that wasn't so good . . . lemme do it over.
I use it . . . but it tastes crummy.
(ORIENTAL MUSIC THROUGHOUT COMMERCIAL):

(VOICE OVER):
People are pretty much the same all over when it comes to taking pictures. Except for the film they use. Because the Japanese have traditionally been so sensitive to beautiful color, they've developed a uniquely beautiful color film . . .

one that gives you color.
It's called Fuji film.
And now you can use it.
For memories as beautiful as the people you're photographing.
Japanese color is here.
They came to England over 300 years ago. Three magnificent stallions.

They're remembered not for the races they won but for the breed of horses they started—the Thoroughbred race horse.

... till the Thoroughbred became the fastest animal in the world.

... only the very fastest sons and daughters of these horses get to run at Aqueduct and Belmont Park.
Once upon a time you picked up an empty bottle and you got 2c.
And that was incentive enough.
Today, 2c doesn't mean too much and we need another incentive to pick up our empty bottles.
How's this for an incentive? We'll be able to tell our streets and playgrounds from our junkyards.
I'd like to buy
the world a home
and furnish it with love.

Grow apple trees
and honey bees,
and snow white turtle doves.

I'd like to teach
the world to sing
in perfect harmony.

I'd like to buy
the world a Coke
and keep it company.

From Coca-Cola Bottlers
All over the world,
It's the real thing. Coke.
DR. NOLEN:
If there was something I could do to make cars safer, and to make the penalty for unsafe driving higher... I have absolutely no sympathy for the person who breaks the rules in driving... If that man looks to me as though he’s been drinking, I sometimes have to walk out of the room and calm down for 30 seconds before I can come back and treat him, because I’m so furious at him.

(VOICE OVER):
At INA we’re working hard to save lives and keep the cost of life insurance down. You can help. Demand safer roads and cars. Don’t drink and drive.
(MAN 1): Happy anniversary, Ralph!
(MAN 2): Happy anniversary, Teddy!
(MAN 3): We are assembled here tonight to celebrate a very fruitful first year in the city of New York.
(ALL): Yeah! Yeah! Yeah!
(MAN 3): So we have decided to give away 20 of these little beauties.
(MAN 1): What if you've got a problem that you can't handle. And you need a lawyer. You'd pick up the phone and get one. Right? But what if you've got a problem that you can't handle and you're poor?

(MAN 2): And believe me, if you're poor, whether you're black or white, you've got problems. What would you do then? Who would you go to? What's going to happen to you?

You can't call a lawyer if you haven't got a dime.

LEGAL AID
1 Park Place, New York, NY 10007
(MUSIC)

(VOICE OVER): This is Jean Pierre Saint Jacques. He lives in a very special place. The place where Jean Pierre lives has taught us that no matter how big you are, you can still be human... Montreal.
(VOICE OVER): When you send your kid out to play with a cut...
If he still has a cut, he needs a Band-Aid adhesive bandage. It protects the scab from getting knocked off. The scab protector.
(VOICE OVER): There are good men around who have learned that the way to stay out of trouble in a new job is to stay out of sight. These guys become experts at avoiding all sorts of decisions and responsibilities.

Hey, what do you think of this? Every employee comes complete with a mind at absolutely no additional cost . . . . . . . . . . . . so why not make use of it? We do.

3M Company;
(VOICE OVER):
The village blacksmith
was one of the men who built America.
He shod many a horse . . .
formed many a plow . . .
and built many a mighty thirst.
We built a beer
for the men who built America.
Schaefer still has flavor
that never fades,
first glass to last.

when you're having
more than one
Schaefer Breweries, New York and Albany N.Y. Baltimore, Md.
(VOICE OVER):
Over a century ago, country carpenters were building America.
Building houses . . . building barns.
And building many a mighty thirst.
Today more than a century later, Schaefer still has flavor that never fades, first glass to last.
People dream up crazy gimmicks for the news, weather and sports.

Hi, I'm Wanda your weather bunny.

We don't think news-hour should be amateur-hour.

(Singing to the tune of Lucky Strike Hit Parade Theme): Goodnight, goodnight . . .
(VOICE OVER): We've strapped John Cameron Swayze to this stock standard Volvo to demonstrate just how much this man can take.
(VOICE OVER):
In Europe
where they've been buying small cars
for more than three generations,
they buy more Fiats than anything else.
More Fiats than Volkswagens.
More Fiats than Renaults.
More Fiats than Volvos.
More Fiats than anything.
Now that America has accepted
the European idea of a small car,
we thought you'd like to know
what the European's idea
of the best small car is.
After all,
when it comes to small cars,
you can't fool a European.
Fiat. The biggest selling car
in Europe.
BFG is there at the tough races... pitting a tough tire against tough tracks, tough cars, and the toughest tires in the business.

BFG is there... not with a racing tire, but a street tire... one tough enough to take on the best and survive. The Lifesaver T/A.

It met the challenge in '70 and '71... at Mosport, Daytona, Sebring, Watkins Glen. And next year... a bigger challenge... where few Americans dare to go. LeMans!

BFG will be there... with American drivers, in American cars, on the American Radial... the Lifesaver Radial T/A. Watch out Europe... the tough Americans are coming.
(ARCHIE): (POMPOUSLY)
You get your inflation, Edith,
when your money gets worth less
and less and less.

(EDITH):
Oh. Well then what's a depression,
Archie?

(ARCHIE): (THROUGH HIS TEETH)
. . . That's when people gets depressed
because their money is worth less
and less and less.

(EDITH):
Ohh.

(VOICE-OVER):
Don't be a know-nothing.
Get it right on (Station Name)
(ARCHIE):
Wiretappin' is essential
  to the security of this country.
  How would we know
  where the next bomb might go off?
  There might be a bomb
  right under my chair . . .

(EDITH):
Oh, there ain't, Archie.
It's just a beer can.

(VOICE-OVER):
Don't be a dingbat.
Listen to (Station Name)
(ARCHIE): (TALKING TO HIMSELF)
I don't care what them subversive slobs says.
The Pentagon Papers prove we was right all along.

(EDITH):
Pentagon Papers?
Do we get that delivered?

(ARCHIE):
Yeah, Edith, every morning.

(VOICE OVER):
Get it right on, (Station Name)
(ARCHIE): Now look at this here. Now them stupid meatheads are after the FBI! They're crazy. Hoover too old!

(EDITH): My mother had a Hoover. It vacuumed perfect for forty years.

(ARCHIE): Ahhh—

(FADE OUT AND INTO: ARCHIE CLOSES HIS EYES)

(VOICE-OVER): Know what's really going on. (Station Name) Don't be a dingbat.
Introducing 106

Art Director: Alan Honig
Photographer: Ken Korch
Copywriter: Ned Viseltar
Agency: Mervin and Jesse Levine, Inc.
Client: Holco
Art Director: James Cross
Designers: James Cross, Emmett Morseva, Stan Caplan, Al Briggs
Photographers: James Cross, George Meinzinger, Tachibana, Wood and Tropp, Alex Van Rey, Tom Woodward
Agency: James Cross Design Office, Inc.
Client: Ingram Paper
1. Make-ready

Keep it light and dry.

For sheet-fed letterpress: Because Colorcast has a smooth, mirror-like surface, it prints with minimum impression. When making ready, remember to start with a very light impression; then patch up few spots until you register a uniform impression. Excessive impression may cause offsetting and blocking.

For sheet-fed offset: Since the high-gloss surface of Colorcast shall not absorb and carry away water, remember to use an adequate minimum or dampening solution. This will help keep excess water from backing up into the inking system.

Art Director: James Miho
Copywriter: Young & Klein Inc.
Agency: Needham, Harper & Steers
Client: Champion Papers
Athlete's mouth.

Howard Cosell.
BEC Lunch.
November 19, 1971
Sheraton Plaza Hotel Oval Room.
Cocktails 11:45 / Luncheon 12:30
Members $5.50 / Guests $6.50
Tables of 10 $50.00 ea.
For reservations, call Paula 235-4663.

Art Director  Dick Pantano
Designers    Dick Pantano
             Stavros Cosmopulos
Copywriters  Dick Pantano
             Tony Winch
Agency       Hill, Holliday, Connors, Cosmopulos, Inc.
Client       New England Broadcasters Association
Try this simple test.

Sit beneath an overhead light.

While you read this, tilt the page at slightly different angles.

The light you see, which makes the writing hard to read, is caused by reflection of light.

Kids in schools, even "well-lighted" schools, have been subjected to this problem for years. But they don't have to be any more.

Because we've found the solution.

Percepta
by Holophane
There's a rare species in danger of becoming extinct.
Introducing
a totally
new generation
of digging
equipment.
U.S.A. Film Festival

Art Director: Stan Richards
Designer: Rick Bayless
Artist: Larry Sons
Copywriters: Bill Jones, Kit Carson
Agency: Stan Richards and Associates
Client: USA Film Festival
If Warren's thrifty Casco can do all this for mouse traps... think what it can do for your next merchandising idea.

If an idea is worth the paper it's printed on, it's worth Warren.

If this idea is worth the paper it's printed on... Now turn the page for the "ultimate mousetrap".

Art Directors  Ralph Moxcey
                 James Witham
Designers       Ralph Moxcey
                 James Witham
Artists        William Bruin
                Frank Foster
Copywriter      Nelson Lofstedt
Agency          Humphrey Browning MacDougall
Client          S. D. Warren
Art Directors: John Berg, Richard Mantel
Designer: James Cook
Photographer: James Cook
Agency: Columbia Records
Client: Columbia Records
Art Directors
Virginia Team
John Berg
Norman Seef
Norman Seef
Robert Lockhart
Photographers
Agency
Client
Columbia Records
Columbia Records
Byrdmaniax

252
Art Directors John Berg
Designers Virginia Team
Virginia Team
Artist John Berg
Mary Leonard
Photographer Don Jim
Agency Columbia Records
Client Columbia Records
Art Directors: Richard Mantel, John Berg
Designers: Richard Mantel, Ron Coro
Photographer: Sandy Speiser
Agency: Columbia Records
Client: Columbia Records
Art Director: Richard Nava
Designer: Richard Nava
Agency: Image Communications Inc.
Client: The American Institute of Graphic Arts
"...mental symptoms and mental illness can be understood simultaneously as the outcome of anxiety and as a defense against it. Mental illness can be understood as a person's response to unbearable anxiety. Therefore, anxiety constitutes an essential problem in psychotherapy."

Insights
A new Roche series, summarizing the views of influential thinkers from various disciplines, on the subject of anxiety

Art Directors Harry Sehring
Chris Julia
Designer Harry Sehring
Artists James McMullan
Jason McWhorter
Copywriter Katherine Haworth
Client Roche Laboratories
WARNING!

ANYONE REMOVING A VOLVO FROM THIS SHOWROOM COULD GET AS MUCH AS 11 YEARS.
Merry Christmas from the kids at Ingalls
The Bluest Eye, a novel by Toni Morrison

Quiet as it's kept, there were no marigolds in the fall of 1941. We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. A little examination and much less melancholy would have proved to us that our seeds were not the only ones that did not sprout; nobody's did. Not even the gardens fronting the lake showed marigolds that year. But so deeply concerned were we with the health and safe delivery of Pecola's baby we could think of nothing but our own magic: if we planted the seeds, and said the right words over them, they would blossom, and everything would be all right.

It was a long time before my sister and I admitted to ourselves that no green was going to spring from our seeds. Once we knew, our guilt was relieved only by fights and mutual accusations about who was to blame. For years I thought my sister was right: it was my fault. I had planted them too far down in the earth. It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our own little plot of black dirt, just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair. What is clear now is that of all of that hope, fear, lust, love, and grief, nothing remains but Pecola and the unyielding earth. Cholly Breedlove is dead; our innocence too. The seeds shriveled and died; her baby too.

There is really nothing more to say—except why. But since why is difficult to handle, one must take refuge in how.
Art Director: Norman Seeff
Designer: John Van Hamersveld
Artist: John Van Hamersveld
Client: United Artists Records, Inc.
Art Director: Norman Seeff
Designer: Norman Seeff
Photographer: Norman Seeff
Logotype Design: Bob Cato
Client: United Artists Records, Inc.
The Silent Explosion

Art Director  Geoffrey Digby
Designer  Barrie Tucker
Artists  Barrie Tucker
  Ray Condon
  Ulrich Lehman
  Paul Tremelling
Copywriters  Rennie Ellis
  Sylvia Lawson
  Frank Moorhouse
  Clive Turnbull
  Barrie Tucker
Agency  Tucker & James/K. M. Campbell Pty. Ltd.
Client  Associated Pulp and Paper Mills Limited
280
Art Director Creative Partners
Designer Creative Partners
Artist John Mardon
Copywriter Creative Partners
Agency Creative Partners
Client The Wool Bureau of Canada Limited
The
Book of
Alfred
Kantor
The Itkins. Furniture for small businesses.

Art Director  Reiner Lubge
Designer  Reiner Lubge
Agency  Smith/Greenland Co.
Client  Itkin Brothers
PanAm

Bali

Art Director: Ivan Chermayeff
Designer: William B. Sontag
Photographer: Ed Galob
Agency: Chermayeff & Geismar Associates
Client: Pan American World Airways
Portugal

PanAm
2 2/9 books

5 1/2 books

7 3/6 books

2 4/9 books

4 books

Art Director
Dick Kaiser

Designer
Dick Kaiser

Photographer
Carl Furuta

Copywriter
Dick Kaiser

Agency
Dailey and Associates

Client
Blue Chip Stamps
Is nothing sacred?

VW
The good die old.
Art Director: George Tscherny
Designer: George Tscherny
Agency: George Tscherny, Inc.
Client: Pan American Airways
Art Director: Warren Eakins
Designer: Warren Eakins
Photographer: Ed Dull
Copywriter: Warren Eakins
Agency: Young & Roehr, Inc.
Client: Boise Cascade Paper Group
Ignore the elderly and maybe they'll go away.

United Fund
Art Director: Ivan Chermayeff
Designers: Ivan Chermayeff, Sandra Erickson
Photographer: Carmine Macedonia
Agency: Chermayeff & Geismar Associates
Client: Pan American World Airways
BLOOMINGDALE'S

BEAUTIFUL ENHANCEMENTS FOR YOUR PERSONAL ENVIRONMENT
AT CLEAR, COOL SAVINGS!

NOW INVIGORATING SALES ON FURNITURE, RUGS AND BEDDING

VALUE PACKED REFRESHMENTS FOR BATH, BED AND TABLE

CREATIVE SUGGESTIONS FOR SHOP AT HOME SAVINGS ON DRAPERY AND SLIPCOVERS

Art Directors
Bill Berta
Leonard Restivo

Designers
Bill Berta
Leonard Restivo
Norman McGrath
Renée Taub
Antonia Baganakis

Copywriters
Berta, Grant & Winkler

Agency
Berta, Grant & Winkler

Client
Bloomingdale's