ADVERTISING  EDITORIAL  TELEVISION  ART AND DESIGN
CREDITS
Book Division Chairman: Ernest Scarfone
Executive Administrator: Diane Moore
Editor/Designer: Otto Storch
Managing Editor: Miriam L. Solomon
Production Coordinator: Frank DeLuca
Cover and Section Divider Mechanicals: William H. Buckley
Mechanicals: ARP Graphics Int., Inc., Ralph Smith, Padraic Smith, Mairead Smith
Club News and Activities Copy Editor: Jo Yanow
Club Photographer: Deborah “Stormy” Weathers
Exhibition Staff: Daniel Sheehan, Stephen Hendrix, Michael Chin, Daniel Forte

Complete Book Packaging Provided by:
Supermart Graphics Inc.
22 East 31st Street
New York, N.Y. 10016
(212) 889-6728

MANUFACTURING
Typesetting: Gerard Associates Phototypesetting, Inc.
Paper: Consolidated, Frostbrite Matte
supplied by Marquardt & Co.
Covers and End Papers: Lehigh Press, Inc.
Four Color Separations and Printing: Toppan Printing Co. (America)
Camera Work and Stripping: Jay Publishing Service
Text Printing and Binding: Interstate Book Manufacturers
OTTO STORCH

Otto Storch was born in New York in 1913 and studied at Pratt Institute,
New York University, Art Students League and with Alexi Brodovitch at the New School workshop.
He is a member of the Society of Illustrators and a life member of the New York Art Directors Club.
Mr. Storch has been Executive Art Director of Dell Publishing,
Art Editor of Better Living, Art Director and Editor-at-Large of McCall's Magazine
and Vice-President of the McCall Corporation before forming his own company, Otto Storch, Inc.
He is now a freelance photographer, designer and consultant Art Director.
Otto Storch has received over 500 awards for art direction and photography from the New York ADC, ADC of New Jersey, ADC of Philadelphia, ADC of Los Angeles, The Type Directors Club, AIGA, Society of Illustrators, C. A. Magazine, Museum of Modern Art, Society of Publication Designers and others. These awards included 19 gold medals and best of show awards and 90 awards of distinctive merit.
Other awards are from:
Pratt Institute:
Alumni of the Year
Philadelphia Museum College of Art:
Citation for Outstanding Art Direction
University of Missouri, School of Journalism:
Photography category Award
Rochester Institute of Technology
Brehm Memorial Lecture Medal
New York Art Directors Club Special Medal Award:
for "creative excellence in his art direction of McCall's Magazine"
National Society of Art Directors:
Art Director of the Year
Advertising Women in New York:
Eighth Lively Arts Award in Photography Category
Art Directors Club:
Hall of Fame
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DISTRIBUTION

Distributors to the book trade in the United States
Robert Silver Associates
95 Madison Avenue
New York, New York 10016
(212) 686-5630

In Canada
General Publishing Co. Ltd.
30 Lesmill Road
Don Mills, Ont. M3B 2T6

In Europe and the United Kingdom
Graphic Press Corp.
Dufourstrasse 107
CH-8008 Zurich
Switzerland

All other countries
Fleetbooks, S.A.
c/o Feffer and Simons, Inc.
100 Park Avenue
New York, New York 10017 U.S.A.

Graphis Press Corp.
Dufourstrasse 107
CH-8008 Zurich
Switzerland
ON REMEMBERING PRINT

I think that we had strong entries in three categories this year, and quite a surprise in another. The good news first: Television appeared quite healthy. A few of last year's campaigns were voted in again but with some remarkably fresh spots instead of the usual "poolouts" (Maybe if we eliminate that word, people won't do them anymore.)
There were also a lot of the quick cut, "New Wave" commercials for everything from fashion to cars and spas. I have a feeling that this year's show will be its saturation point.

The Editorial entries were strong. I think that many of the magazines miss the large formats of yesteryear, but the editorial fellows tell that story better than I can.
Entries in the Promotion and Graphics Category were generally excellent. Except for the perennial delinquent, which is the category of Bookjackets.
Hundreds of beauties seem to peek out from bookshelves all year. When it's time for the show, nobody shows up.
Again this year, very few entries in this category. Baffling, but at least consistent.
But the category that stunned me the most in terms of quality of entries was Advertising Print. Eeegad. Yipes.
One dip into that yellow bin of tearsheets and you felt like you were stepping off the continental shelf. I'm not sure why. I have a hunch that more senior people are doing the television and passing the print on to juniors.
And if that is so I have a question:
What has happened to the taskmasters of yore?
Those people who would look up at an art director and a writer and say, I know there's a deadline. Now tear it up and start over again.
Who once told them that a big square halftone that just illustrates and retotes the copy is not the path to greatness.
Who once told them that sometimes the best art directing can be no picture at all if the words are strong.
And that there is one creative crime you can commit in our business.
And that's the crime of being dull.
Remember print?
That's the land a lot of us first came from.

HARVEY GABOR, JUDGING CHAIRMAN
Soon New Yorkers will begin to pack the first bag for that indigenous phenomenon known quite simply as 'the season.' And whether their destinations will be Sag Harbor or Fair Harbor, Montauk or Martha's Vineyard, New Yorkers by the thousands are busy planning their weekend wardrobes. Which, in turn, leads to another indigenous phenomenon: Barney's, New York. A place with the sportswear collections New Yorkers plan to visit first. Some people enjoy weekends on the water. Others, in it. One person's morning on the tennis court is another's afternoon of volleyball on the beach. There are Sunday morning brunches at the house and Saturday night dinners at the club. But first, there's Barney's. So with only 29 days left to shop, why not shop at the store that can leave you with 28 days to relax: Barney's, New York.

36 GOLD AWARD
Art Director: Alex Tsao
Designer: Alex Tsao
Photographers: Armani: Bruce Lawrence, Hamptons: Les Goldberg, Madison Room: Carl Fisher
Writers: Deborah Polenberg, Mitch Epstein
Client: Barney's, New York
Agency: Epstein Raboy Advertising
101 GOLD AWARD
Art Director Laura Vergano
Designer Laura Vergano
Photographers Charles Gold — "Vegetables" & "Mussels," Phil Marco — "Coffee"
Writers Lynn Stiles, Anne Conlon
Client Hilton International
Agency Lord, Geller, Federico, Einstein Inc.
A lot of powerful people read a newspaper. In Houston, they read The Chronicle.

"Television and radio really whet my appetite for news. Then I turn to a newspaper for the full stories. "That's because newspapers don't have to squeeze a full day's news into a given number of seconds. "And newspapers don't have to leave out one story in order to give preference to another. "For as long as I can remember, newspapers have been an integral part of my daily routine — whether I'm at work, or my work or traveling. "Without a daily newspaper, my day is incomplete."

Leon Jaworski on radio, television and newspapers.

More than 500,000 readers, more general, retail and classified lines than any other newspaper in the state. Presented nationally by Sawyer Ferguson Light.~

102 GOLD AWARD
Art Director Gayl Ware
Designer Gayl Ware
Photographer Victor Skrebnski
Writers Dick Sinreich, Kristy McNichol, Alex Haley, Leon Jaworski
Client Houston Chronicle
Agency Rives Smith Baldwin & Carlberg/Y & R, Houston
LAST YEAR, HANDGUNS KILLED
48 PEOPLE IN JAPAN.
8 IN GREAT BRITAIN.
34 IN SWITZERLAND.
52 IN CANADA.
58 IN ISRAEL.
21 IN SWEDEN.
42 IN WEST GERMANY.
10,728 IN THE UNITED STATES.

GOD BLESS AMERICA.

STOP HANDGUNS BEFORE THEY STOP YOU.
1315  GOLD AWARD
Art Director George Euringer
Writer Helayne Spivak
Client Kayser-Roth
Editors Peggy DeLay/Sedelmaier,
Morty Ashkinos/Take Five
Director Joe Sedelmaier
Producers Jerry Haynes/A & G,
MaryAnn Blossom/Sedelmaier Films
Agency Ally & Gargano, Inc.

RESTAURANT—BOARDROOM—TENNIS
(MUSIC THROUGHOUT)
Don’t you think it’s time to change your socks?
To Interwoven.
GOLD AWARD

Art Directors: Jay Loucks, Chris Hill
Designers: Chris Hill, Mark Geer
Photographer: Gary Braasch
Writer: Lee Herrick
Client: Compendium
Agency: Loucks Atelier, Houston
618  GOLD AWARD
Art Director: Lowell Williams
Designers: Lowell Williams, Bill Carson, Lance Brown
Photographers: Ron Scott, Joe Baraban, Jim Sims
Artists: Tom McNeff, Sue Yates
Writer: Lee Herrick
Client: Oiltools International Ltd.
Agency: Lowell Williams Design, Inc.
Art Director: Peter Windett
Designer: Peter Windett
Artist: Graham Everden
Client: Crabtree & Evelyn, Ltd.
Agency: Peter Windett Associates
1032  GOLD AWARD
Art Directors: Judy Anderson, Bill Jackson
Designers: Judy Anderson, Bill Jackson
Artists: Judy Anderson, Bill Jackson
Writers: Judy Anderson, Bill Jackson
Client: Self promotion
Editor: Max Schaible
Publisher: ArtHouse Press
1033  GOLD AWARD
Art Director: R.D. Scudellari
Designer: R.D. Scudellari
Photographer: John Gruen
Client: Alfred A. Knopf
Editor: R.D. Scudellari
Publisher: Alfred A. Knopf
Director: Robert Gottlieb
Producer: Ellen McNelley
Agency: Corporate Design Staff
1169  GOLD AWARD
Art Director: Gordon Fisher
Designers: Gordon Fisher, Alan E. Cober
Artist: Alan E. Cober
Writers: Gordon Fisher, Sue Smith
Client: Neenah Paper
Agency: Creative Dimensions
The Joffrey at 25: Dance History in Photographs
Jules Feiffer Switches Pens
Chicago: The Only Guide You'll Ever Need to Art, Theater, Music
The First Lady of Jazz
Every Picture Tells A Story

1245 GOLD AWARD
Art Director: Robin McDonald
Designer: Robin McDonald
Photographer: Herbert Migdoll
Writer: Judith Jedlicka
Client: Horizon Magazine
Editor: David Fryxell
Publisher: Gray Boone
PICK UP—PICK UP THE PHONE—FAST PACED
ANNCR (VO): Federal Express is so easy to use, all you have to do is pick up the phone.
(SFX: RRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR)
[SFX: WATER]
Farm Credit Banks Report To Investors

Year Ended December 31, 1980

307 GOLD AWARD
Art Director: Jerry Pavey
Designer: Jerry Pavey
Artist: Peter Good
Writer: Ronald Erickson
Client: The Fiscal Agency for the Farm Credit Banks
Publisher: Moore and Moore Inc.
FAMILY
30-second ANNCR: (V.O): You’ve both worked hard to establish a
good way of life for the family.
But what if one of you was no longer in the picture?
Luckily you have Total Way of Life coverage from
Independent Life.
For the kid’s all-important education. And Independent
Life’s Couple Coverage.
So you can continue to live the good life.
When an agent from Independent Life calls, talk to him
about Total Way of Life.
YOU CAN'T COUNT ON ANYTHING
30-second
(MUSIC THROUGHOUT)
(SFX: BIRDS CHIRPING)
(SFX: RATTLE OF ALARM CLOCK)
(SFX: ENGINE)
(SFX: FLAT TIRE)
ANNCR (VO): You can't count on anything these days...
(SFX: FOOTSTEPS)
(SFX: TYPING)
MAN (OC): Did you type the letter I told you to type?
SECRETARY (OC): No
ANNCR (VO): With possibly one exception:
Federal Express.
When it absolutely, positively has to be there overnight.
FAST PACED WORLD
60-second
MR. SPLEEN (OC): Okay, Eunice, travel plans. I need to be in New York on Wednesday, L.A. on Thursday, New York on Friday. Got it?
EUNICE (V0): Got it.
MR. SPLEEN (OC): So you want to work here, well what makes you think you deserve a job here?
GUY: Well, I think on my feet, I'm good with figures and I have a sharp mind.
SPLEEN: Congratulations. Welcome aboard.
(SFX) OC: Wonderful, wonderful, wonderful. And in conclusion, Jim, Bill, Bob, Paul, Don, Frank, and Ted.
Business is business and we all know in order to get something done you've got to work so let's get to work.
Thank you for attending this meeting.
(SFX) OC: Peter, you did a bang-up job! I'm putting you in charge of Pittsburgh.
PETER (OC): Pittsburgh, perfect.
SPLEEN: I know with Peter that's why I picked Pittsburgh. Pittsburgh, perfect. Peter, may I call you Pete?
PETER: Call me Pete.
SPLEEN: Pete.
SECRETARY (OC): There's a Mr. Snitler hereto see you.
SPLEEN: Tell him to wait 15 seconds.
SECRETARY: Can you wait 15 seconds.
MAN: I'll wait 15 seconds.
SPLEEN (OC): Congratulations on your deal in Denver, David. I'm putting you in charge of Dallas. Don, is it a deal? Do we have a deal?
(SFX) OC: It's a deal.
ANNCR (V0): In this fast moving high pressure, get it done yesterday.
VO: Aren't you glad that there's one company that can keep up with it all?
SPLEEN (OC): Dick, what's the deal with the deal. Are we dealing?
We're dealing. Dave, it's a deal with Don, Dick, and Dave.
Don, it's a deal with Don, Dick, and Dave.
Dick, it's a deal with Don, Dick, and Dave.
Dave, got to go, disconnecting.
Dick, got to go, disconnecting.
ANNCR (V0): Federal Express. (SFX) When it absolutely, positively has to be there overnight.
TEACHER: Alright, children, who's going to be the first one to recite the alphabet? How 'bout you Ann?

ANN: A, b, c, d, e, f, E.F. Hutton!

ANNCR (VO): When E.F. Hutton talks, people listen.
NEWSPAPER ADVERTISING
Easter Rabbits
$6360
Before abortion was legalized in this country, more than 620,000 women sought to end their lives by purging their bodies of innocent, unwanted children. More than 1,000 women died in the process.

Before abortion was legalized, there were a handful of it that refused to recognize the right of their unborn children to live. They were holding back the second round of hearings on a proposed suit that would make a few more, a person, a child a criminal. They were holding back the right of their own bodies to be free from their own choice.

And now, it will be even worse than it is now. Because if you have an abortion, it will be considered perimention murder. Even a woman could be investigated as manslaughter. The bill is radical right. It is a radical right-wing political and religious extremest view of this world. The bill is not only about abortion, but about the right of a woman to choose.

Don't stand by while another outrage becomes law. Fight for the Planned Parenthood proposal. Give generously of your time and money. Without your contributions we can't stop the destruction of legal abortion. Give now. Before the minority rules.

Abortion is something personal. Not political.
The three most important letters in typing.

It has a memory like a typewriter.

Art Director: Marion Sackett
Designer: Marion Sackett
Writer: Hal Kaufman
Client: IBM
Agency: Doyle Dane Bernbach
The only way to describe our new service.
Seen by Gene.


On the background...

"I am so glad that you called me to see this! I had an idea for an advertisement, and I wanted to show you what I had in mind." The speaker, a creative director, presents his idea to a client. The idea is to use a picture of a famous adman to illustrate the concept. The client is impressed and agrees to use the idea.

On the copy:

"You can still get Manhattan for $24." The tagline is a play on words, using the word "Manhattan" to imply a deal that is too good to be true. The ad is for a restaurant that offers a special meal for $24.

On the design:

"The design is simple and effective." The layout is clean and easy to read, with a large headline and a smaller tagline. The font is easy to read and the colors are bold and eye-catching.

Art Director: Mark Hogan
Photographer: Jim Marchese
Writer: Jim Johnston
Client: The Wall Street Journal
Agency: Jim Johnston Advertising Inc.

Art Director: Mill Marcus
Writer: Ken Musto
Client: AMTRAK, The Nat'l, Railroad Pass Corp.
How to reach 99% of the 97th Congress.

The Washington Post. It moves the people who move the country.

Represented by Earle Palmer Brown

Art Director Fred DeVito
Photographer Gordon Munroe
Client Bloomingdales
Creative Director John C. Jay

Art Director Nancy Pentecost-Hanover
Artist George Rauch
Writer Mark Goldstein
Client The Washington Post
Agency Earle Palmer Brown
FLIP PHONE

THE TELEPHONE YOU'LL FLIP OVER.

Get ready to flip over an issue here comes the new GTE-FLIP PHONE. The Explorer. A new color. And new features. The microphone. The "Rip" button which begins a calf yip. A button which brings your phone where you are. The "Stop" button you can't hear the noise of your end. The "Redial" button. And the "Hangup" button. When you hang up, you can flip out with the new GTE-FLIP PHONE. It's...M.0. "Rether buts., whey houbmoecolly redok o boss number Wits the 'Moe' bun., you con olenoe the none your end on, tone rev w.,, And the tone over now Iles three Pc osons -1.11.LCr

These oreallodded.

FLIP OVER A FREE WALL HOLSTER

16
Art Director Fred DeVito
Artist Michael Van Horn
Client Bloomingdale's
Creative Director John C. Jay

17
Art Director Bill Yamada
Designer Bill Yamada
Photographer Rosemary Kait
Writer Joe Nunziata
Client G.T.E.
Agency Doyle Dane Bernbach

18
Art Director Bob Kwalt
Designer Bob Kwalt
Artist Darrell Milsap/Ron Van Buskirk
Writer Rich Badami
Client Turf Paradise
Agency Phillips-Ramsey Advertising

19
Art Director David Bukvic
Designer David Bukvic
Photographer Michael Caporale
Writer David Bukvic/Steve Thornbury
Client Kenwood Plaza
Publisher Gannet
Agency Horwitz, Mann & Bukvic Advertising
Welcome home!

Starting today, the only stories that baseball will be the ones that fly over home plate. Because after it being one of the baseball cities in the World Series, it was time to say goodbye. What a loss. Who had? Who knew? What happened and who cares. The only thing that matters is that America won't have a team to root for in the World Series.

They'll be on top of the plots and behind the scenes, bringing you all the stories that make up the San Francisco Giants - the baseball team of the year, and a host of other stories.

"The Globe's here!"

---

SAMSON AND DELILAH

When Camille Saint-Saëns brought the Bible's famous story of love and betrayal to life on the stage, he gave the world an immortal work. Now the San Francisco Opera brings you a magnificent new production under the baton of Julius Rudel. With Placido Domingo as Samson, Shirley Verrett as Delilah and Wolfgang Brendel as the High Priest. TONIGHT AT 8:00 P.M. ON CHANNEL THIRTEEN PBS SIMULCAST ON WNCN-3.

---

Art Director David Gardiner
Photographer Frank Foster
Writer Rick Ender
Client Boston Globe
Agency Hill, Holliday, Connors, Cosmopolis

Art Director Leslie Singer
Designer Leslie Singer
Artist Michael David Brown
Client McCaffrey & McCall
WE'VE GOT YOUR SUMMER LINEUP PINNED DOWN

WELCOME TO THE LAND OF MILK AND HONEY.

Art Director: Dick Mitchell
Designer: Dick Mitchell
Artist: Dick Mitchell
Writer: Mark Perkins
Client: The Rouse Company
Agency: Richards, Sullivan, Brock & Assoc./The Richards Group

Art Director: Michael Winslow
Photographer: Tim Olive
Writer: Harriet Frye
Client: North Carolina Department of Commerce
Agency: McKinney Silver & Rockett
Broadway Square Mall is getting all dressed up for November.

Art Director: Arthur Eisenberg
Designer: Linda Eissler
Artist: Linda Eissler
Writer: Linda Eissler
Client: Broadway Square Mall
Agency: The Cherri Oakley Company

MESILLA VALLEY MALL OPENS THURSDAY.
29
Art Directors: Brian Boyd, Ron Sullivan
Designer: Brian Boyd
Artist: Brian Boyd
Client: Paul Broadhead & Associates
Agency: Richards, Sullivan, Brock & Associates/
The Richards Group

30
Art Directors: Louis Acevedo, Mike Schroeder
Designer: Louis Acevedo, Mike Schroeder
Artist: Louis Acevedo
Writer: Carol St. George, Louis Acevedo, Lyn Zanville
Client: HIDEVCO
Agency: Lyn Zanville, Inc.
Orly 29
shopping days til
the Hamptons.

S

Seven New Yorkers will begin to pack the first bag for that
legendary phenomenon known simply as the summer.
And whether that destination will be Sag
Harbor or the Hamptons, Montauk or Martha's
Vineyard, New York is the thousands of boss-
planning their weeks. stand-by.

Which, in turn, leads to another
legendary phenomenon in Barneys, New York. A
place with the poshest collections. New Yorkers
plan to visit.

Seven people choose weekends on the
sunny Offbeat pix: Our pedestrian among the
sunny girls in the Hamptons, "100 percent
on the beach. There are, "Sunday morning,
branches on the house and Sundays right colors
in the kids. But true, there's no
selfish. Making it a shop, who not
shop at the store that can have two with 36
GOLD AWARD
Art Director: Alex Tsao
Designer: Alex Tsao
Photographers: Armani; Bruce Lawrence, Hamptons:
Les Goldberg, Madison Room: Carl Fisher
Writers: Deborah Polenberg, Mitch Epstein
Client: Barney's, New York
Agency: Epstein Raboy Advertising
There's a difference between being baptized and brainwashed.

Removes those unwanted lines in seconds.

37  DISTINCTIVE MERIT
Art Director. Nancy Rice
Designer. Nancy Rice
Photographer. Tom Bach
Artist. Art Simons
Writer. Tom McElligott
Client: Episcopal Ad Project
Agency: Fallon McElligott Rice

38  DISTINCTIVE MERIT
Art Director. Rick Elkins
Photographers. Hunter Freeman, Jim Young
Writer. Rhonda Peck
Client IBM
Agency: Doyle Dane Bernbach
39 DISTINCTIVE MERIT
Art Director: Alex Tsao
Designer: Alex Tsao
Photographers: Bob Brody, Bruce Lawrence
Writers: Deborah Polenberg, Mitch Epstein
Client: Barney's, New York
Agency: Epstein Raby Advertising

40
Art Director: Marvin Mitchebeck
Designer: Marvin Mitchebeck
Artist: Barbara Bergman
Writer: Jack Keane
Client: Johnson & Higgins
Agency: Nadler & Larimer, Inc.

41
Art Director: Darrell Beasley
Artist: Pedro Barrios ("Stripes")
Client: Bloomingdale's
Creative Director: John C. Jay
The man behind this hand is Michael Coleman. The company behind this man is IBM. There's a story behind both of them.

After the Marines and Vietnam, Coleman earned his MBA and began selling computers for IBM. Promotion followed promotion, and he now teaches our customers how to get the most out of their computers.

His success doesn't surprise us. People with disabilities keep proving that they are as capable as other workers.

Reliable. As ambitious. And just as likely to succeed.

At IBM the proof is everywhere, in every part of our business.

The same is true at other companies. Yet, some people just won't believe that the disabled can do the job.

It has to make you wonder who's handicapped. And who isn't.
Read this ad and you'll buy this suit.

The phone is the world's most beautiful and user-friendly computer. It's the best computer in the world. It's the best computer you've ever seen. It's the best computer you've ever used. It's the best computer you've ever bought.

It's the phone. Not just any phone, but the phone that's changing the world. The phone that's changing the way we live. The phone that's changing the way we work. The phone that's changing the way we talk.

It's the phone that's making the world a better place. It's the phone that's making our lives easier. It's the phone that's making our jobs more productive. It's the phone that's making our families happier.

It's the phone that's changing the way we think. It's the phone that's changing the way we see. It's the phone that's changing the way we feel. It's the phone that's changing the way we act.

It's the phone that's changing the way we communicate. It's the phone that's changing the way we do business. It's the phone that's changing the way we live.

It's the phone. And it's the phone that's changing the world.
We can't reveal our great designer names. Even if we were so in Kleind.

LAST CHANCE FOR PRE-SEASON FALL FASHION SAVINGS.

In 1982, if you have a miscarriage you could be prosecuted for murder.

Abortion is something personal, not political.
The most popular styles this winter aren't on 5th Avenue. They're off Route 17.

Ski Barn

It has a memory like a typewriter.

Art Directors: Bob Needleman, Jamie Seltzer
Photographers: Bob Needleman, Steve Meisel
Writers: Jamie Seltzer, Bob Needleman
Client: Ski Barn
Agency: Altschiller, Reltzfeld, Solin/NCK
Our daily grind means the freshest, leanest ground beef.

We guarantee it. Kohl's daily grind will put a smile on your face. Because it takes place many times a day in Kohl's own kitchens. Ask our cook or our butcher for our leanest ground beef. We'll put a smile on your face. See for yourself right on the package with Kohl's special blister pack dating each package with the specific date of its preparation. Ask for it by name, leanest ground beef. And Kohl's ground beef is a boneless cut, so we guarantee your money back. The freshest leanest ground beef. Kohl's wouldn't dare put anything on the market. because neither would you.

The Best Ground Beef. Since 1858.

Art Director: Rachel Stephens
Designer: Rachel Stephens
Artist: Nachreiner Boie Art Factory Ltd.
Writer: Effie Meyer
Client: Kohl's Food Stores
How to play Arizona's fastest sport.

They split the quarter mile in 30 seconds. How do they do it? Simple. They race to the finish line! It sounds easy. But with 10 greyhounds racing at 35 miles per hour, it's a challenge to keep them on the track and win the race. Don't believe us? Try running a race! Oh, or try all night. They have to be live Arizona's fastest sport.

Phoenix Greyhound Park
East Washington at 40th Street. Racing every day through Friday at 8pm. Adult & children.

Top quality. We look into it for you.

When Kohl's receives a shipment of produce, our produce inspector always cuts into a sample to get the inside story on quality. He checks the freshness, texture, color, even the taste. He's very picky about what Kohl's accepts. Our reputation proves it. Kohl's produce quality you can depend on, because we've looked into it for you. The best produce store in town.

Art Director Michael Mazza
Designer Michael Mazza
Photographers Mike Karbelnikoff, Dave Siegel
Artist Howard Post
Writer David O'Hare
Client American Greyhound Racing, Inc.
Agency Winters Franceschi Callahan

54

Art Director Rachel Stephens
Designer Rachel Stephens
Artist Nachreiner Boie Art Factory Ltd.
Writer Effie Meyer
Client Kohl's Food Stores
Agency R.L. Meyer Advertising & Promotions, Inc.

55
It is not surprising that people have a distorted image of cable television. There have been so many changes in the last few years, sometimes we can't keep up with what's happening. For example, when Cox first entered the cable market in 1971, Santa Barbara's cable system had already changed hands three times in three years. Cox had to absorb the entire system. (Amos was the only station left.) When Cox acquired the station in 1978, it was the lowest market in the country.)

And now, in the middle of a cable deregulation, we've read that Cox is contesting it. Cox calls The Second Generation. Up to five channels of quality programming.

Some people have a funny picture of cable TV.

Including a community exchange program, a business exchange program, a free viewing program for the elderly, a community access and local producer's program, Cox provides 1,000 channels in the Washington, D.C. area.

The completely new Cox Cablevision system includes a state-of-the-art programming in a state-of-the-art new station. The system is designed to be a leader in the communications industry.

In the coming months we'll be expanding even more, giving you a cleaner, more organized Cox Cablevision. Cox will be there for you, everywhere you need it.

CHARTMASTERS
AND THE 5:02

Photographers: James Chen, Christopher Conrad
Writer: Marty Neumeier
Client: Cox Cable Santa Barbara
Agency: Neumeier Design Team

Art Directors: Marty Neumeier, Byron Glaser
Designer: Marty Neumeier

Art Director: Wm. Thornburg
Photographer: Peter Le Grand
Writer: Robert L. Wolf
Agency: Robert Wolf & Associates
HE CAN READ EVERY BOOK IN THIS ROOM.

The Eagle and the Goose

Before taking off on his annual winter flight to South America, the Goose stopped by to show the Eagle his vacation wardrobe: white patent leather loafers, purple slacks and silk shirts of all colors. "These outfits aren't you," said the Eagle, who's a stickler for taste. "It's silly for a goose to try to look like a cockatoo. Stay with what suits you." Out of the question: said the Goose. "I'm tired of being just one of the crowd. This year, I'm going to stand out."

And stand out he did. Somewhere over West Virginia, a hunter selected him out of two thousand other geese and let him have it. The Goose crash landed in Wheeling, where he spent the winter in a convalescent home while all the other geese were in Rio, taking Portuguese lessons and drinking Pina Coladas.

MORAL: If you're dressed to kill, somebody may very well take a shot at you.

Mercifully the days of blatant overstatement in men's fashions are gone. Today most men (and women) want what Eagle has been known for through the years: shirts that can become old friends. The colors of our custom-woven fabrics are unusual but never gaudy. Sometimes classic, sometimes bold, but never overwhelming. And because the parts of every Eagle shirt are cut out by hand (at the same time and from the same bolt) the color of each section of an Eagle shirt exactly matches that of every other. That's why, no matter how styles may change, nobody ever shoots down an Eagle.

Now, where to find two shirts. It may be a problem since a lot of fine stores that once sold them no longer are in those sales. Some alike, different name. If you're dead set on getting an Eagle shirt, without or with a real Eagle label, just drop us a note and we'll let you know where you can.

Max Affenzeller, 601, Box 100, Glenview, IL 60025.

59
Art Director: Mike Ciranni
Photographer: Howard Menken
Writers: Kevin McKeon, Allen Kay
Client: Xerox Corporation

60
Art Director: Mark Hughes
Designer: Mark Hughes
Photographer: Michael Pruzan
Writer: Diane Sinnot
Client: IBM
Agency: Doyle Dane Bernbach

61
Art Director: Sheila McCaffery
Designer: William McCaffery
Artist: R.O. Blechman
Writer: Jay Cheek
Client: Eagle Shirtmakers, Inc.
Agency: William McCaffery, Inc.
RESTRANT WITHOUT CONSTRAINT
(The sober and puritanic living at home in the office.)

The question of whether the re-
stranted business man is contented
or not is a subject many of our young friends are in the busi-
ness world. We must all be in some equivo-
cal position, as we find it not an
thing that such a man is more of a
stranger to a man that the business
man does. Probably the decor code
provisions or regulations put to the
work in the office they, we
would become symbols of constrictions.

But essentially what we mean by
restraint is a matter of the
and more particu-
larly in the city, for the office is a
world that known to date, I should never
see a dress worn from the street,
nor in the room nor is pattern.

Indeed, one should notice the men who
make a general impression that he is
well dressed and being able to vary exactly
what a man is wearing.

We believe that the
out of the man is the most
important tangible of this
good impression and makes it
the greatest asset to the
condition. For that reason we have
always stated that the "practical
shoulder" can be the man's brutality,
neither flippant nor pattern.

Identical, one should notice the men who
make a general impression that he is
well dressed and being able to vary exactly
what a man is wearing.

We believe that the
out of the man is the most
important tangible of this
good impression and makes it
the greatest asset to the
condition. For that reason we have
always stated that the "practical
shoulder" can be the man's brutality,
neither flippant nor pattern.

Identical, one should notice the men who
make a general impression that he is
well dressed and being able to vary exactly
what a man is wearing.

One of the first things you'll notice
about your Eagle shirt is the fit. Not just
collars and sleeves but all-over fit.
Roomy enough but never bulky.
Tailored but comfortable. An example:
our split yoke follows your shoulder
contour perfectly.

Eagle shirts have been designed
and made in Pennsylvania since 1767. To
American figures and tastes. So they feel
good when you wear them. And look
good. And probably fit you better,
whichever your numbers.

The Eagle and the Crane

The Eagle and the Crane were
spending a long weekend in the
Hamptons. The Eagle was happy
because he had brought along several
books and he was getting a nice tan.
But the Crane grew restless.

"Seems like the Peacocks get all the
action around here," he said. "I'm too
big into town and buy some finer feathers.

"How do I look?" he asked upon his
return. "Well," said the Eagle, a stimu-
lation in quiet elegance, "you're
colorful, all right, but those feathers
just won't fly!"

That afternoon at the beach they fell
into an animated conversation with two
attractive birds from Baltimore. It went
well until the girls suggested they all
hang-gliding and the Crane crashed
into the ocean a few hundred yards
from shore.

The Eagle flew on
with the birds to their
place for a cold-beer-
and-steak cookout. The
Crane was pulled out of
the water by the Montauk Air-Sea
Rescue Service and had to hit a
ride home.

MORAL: There's little good in
being dressed to the nines, if you wear
an eight.
Thanks Dave,
Ron, Carl, John, Charlie, Don, Al, George, Howard, Stan, Glynn, Bob, Frank, Chuck and Jeff.

You're the best team of Art Directors I've ever worked with. I just want to thank you. The Ground Floor Restaurant, and I imagine Toshiba, would not have come close to being the success that it is without the art direction you provided.

In the last two years, we have done hundreds of ads for the Toshiba 65 and the TOSHIBA 65X. I know the ads are not perfect but I think they have been improved by your input. I feel very close to everyone in the Art Department and I want to thank you all for your contributions. I hope you enjoy the ads as much as I do.

I know this isn't a letter, but I wanted to express my gratitude to you all. I hope you enjoy the ads as much as I do.

Sincerely,

Ron

The Ground Floor Restaurant

Art Director: Saul Isler
Designer: Saul Isler
Client: The Ground Floor Restaurant
Agency: Moonlight Bay Advertising Company
Disappears rather quickly, doesn’t it.

Mr. Christie, you make good cookies.

68  Silver Award
Art Director: Charles Piccirillo
Photographer: Jim Young
Writer: Ted Bell
Client: Seagram's
Agency: Doyle Dane Bernbach

69  Distinctive Merit
Art Director: Brian Harrod
Writer: Roger Hill
Client: Christie, Brown and Company Ltd.
Agency: McCann-Erickson Advertising of Canada Ltd.
How simple life would be if help were just a push-button away. It is. On some of IBM's newest computers and office systems, it's called a HELP button and it's just one of the ways we're making our machines easier to learn and easier to use. Push it and our machine will explain itself, flashing easy-to-follow messages on the display screen. It will tell you what other buttons on the keyboard mean, what they do, and how to use them. Instantly. It's like taking instruction manuals off the shelf and putting them at your finger tip. To teach a beginner, or refresh the memory of an old pro.

Of course, some people may never need any help. But it's nice to know it's just a push-button away.

DISTINCTIVE MERIT

Art Director: Seymon Ostilly
Designer: Seymon Ostilly
Illustrator: Richard Hernandez
Writer: Kevin O'Neill
Client: IBM Corporation

Art Director: Steven Sessions
Designer: Steven Sessions
Artist: Jean-Michel Folon
Writer: Various
Client: Four Leaf Towers
Agency: Baxter & Korge, Inc.

Art Director: Mike Anderson
Designer: Mike Anderson
Photographer: Michael Kluch
Writer: Ed Bigelow
Client: Haan Motoring Accessories
Agency: Klein/Richardson Advertising

Art Directors: Ken Amaral, Joel Baumwoll
Photographer: Anthony Edgeworth
Writers: Stephen Fenton, Allen Kay
Client: AMTRAK, The Nat'l. RR Passenger Corp.
Art Director Christine Armstrong
Photographers Art Beck, Walter loos
Writer Roger Proulx
Client Dr. Fernando Aleu
Agency Ogilvy & Mather, Inc.

Art Director Ken Amaral, Joel Baumwoll
Photographer Anthony Edgeworth
Writers Stephen Fenton, Allen Kay
Client AMTRAK, The Nat’l. RR Passenger Corp.
Agency Needham, Harper & Steers, Inc.

Art Director Ann-Marie Light
Designer Ann-Marie Light
Photographer Anthony Edgeworth
Writer Mitch Epstein
Client Fieldcrest Mills, Inc.
Editor Jan Dwyer
Agency Epstein Raboy Advertising
Success is often measured by how deeply you're in the Black.

Designs you thought you could only find in sheef's souls that are everything but plain. At Martini we make an art out of getting you drunk.

Art Director: Steve Ohman
Designers: Richard Ferrante
Photographer: George Cochran
Writer: Larry Vine
Client: Johnnie Walker Black Label
Agency: Smith/Greenland Inc.

Art Director: John F. Benetos
Designers: John F. Benetos
Photographer: Gary Hanlon
Writer: Robert M. Solomon
Client: Ocean Spray Cranberries, Inc.
Agency: Sullivan & Brugnateelli Advertising, Inc.

Art Directors: Richard Radke, Martin Lipsitt
Designers: Richard Radke, Martin Lipsitt
Photographers: H. Freeman, J. Standart
Writer: Ellen Azorin
Client: West Point Pepperell
SLICE AND BARBECUE

Barbecued meats meet crunchy Christie crackers.

HONDA PRELUDE

ABOVE AND BEYOND THE CALL OF BEAUTY

Barbecued meats meet crunchy Christie crackers.

HONDA PRELUDE

SLICE AND BARBECUE

Barbecued meats meet crunchy Christie crackers.

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HONDA PRELUDE

SLICE AND BARBECUE

Barbecued meats meet crunchy Christie crackers.
The man behind this band is Michael Coleman. The company behind the music is IBM. Here's the story behind both of them.

After he left the Marines and Vietnam, Coleman earned his MBA and began selling computers for IBM. Promotion followed promotion, and he now teaches our customers how to get the most out of their computers.

His success doesn't surprise us. People with disabilities keep proving that they are as capable as other workers. Available. Ambitious. And just as likely to succeed.

At IBM the proof is everywhere, in every part of our business.

The same is true at other companies.

Yet some people just won't believe that the disabled can do the job. It has to make you wonder who's handicapped.

And who isn't.
Benedictine.
The near-perfect mixer.

Club soda.  Tonic.

Punch.  Cider.

Bach.  Bagels.

Ice cream.  O.J.

Picnics.  Chess.

Milk.  Late news.

Pretzels.  Nuts.

Byron.  Burgers.

Espresso.  Puzzles.

Vodka.  Chips.

Eggnog.  Cola.

Seltzer.
**Paint the Town Green.**

MIDORI: The Original Melon Liqueur.

**Skewered Melon Sours:**
- 1 oz. Midori
- 2 oz. Orange Juice
- Skewer a melon ball on a straw.
- Squeeze juice from the melon ball into a glass filled with Midori and Orange Juice.
- Add midori and stir.

**Mint Julep:**
- 2 oz. Midori
- 2 tsp. Honey
- Ice
- Garnish with a sprig of mint and a lemon wheel.

**Midori Granite:**
- 1 oz. Midori
- 1 oz. Vodka
- 1 oz. Green Tea
- 3 oz. Orange Juice
- Garnish with a lemon wedge and a sprig of mint.

**Art Director:** Geoffrey Roche
**Designer:** Geoffrey Roche
**Photographer:** Arthur Beck
**Writer:** John Salvati
**Client:** Suntory Intl.
**Agency:** Chiat/Day

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**Art Director:** Steve Perrin
**Designer:** Steve Perrin
**Artist:** Bob Tyrrell
**Writer:** Jim Gorman
**Client:** Fundimensions/MPC
**Agency:** W.B. Doner & Company Advertising
There are two schools of thought on the best way to catch trout.

Some are convinced that Brandon River is the best place to catch trout. Others are convinced that Lake Tahoe is the best place to catch trout. There are many different schools of thought on the best way to catch trout. It's all a matter of opinion.

For most fishermen, there's one school of thought that seems to work. The school of thought that says, "If you want to catch trout, you need a good rod and pole." For most fishermen, there's one school of thought that seems to work. The school of thought that says, "If you want to catch trout, you need a good rod and pole."
Introducing Magforce:
Tangle with your fish, not your line.

Paul Masson will sell no wine before its time.

Art Director: Bob Kwait
Designer: Bob Kwait
Photographer: Chris Wimpey
Artist: Ron Van Buskirk
Writer: Hal Maynard
Client: Daiwa
Agency: Phillips-Ramsey Advertising

Art Director: Mas Yamashita
Designer: Mas Yamashita
Photographers: Carl Furuta, Norman Sugimto
Writer: John Annarino
Client: Paul Masson Vineyards
Agency: Doyle Dane Bernbach / West
Elizabeth Ashley talks about her ‘first time.’

CAMPA. THE FIRST TIME IS NEVER THE BEST.

You know he was absolutely right. The second time was wonderful. And now I just look at there are so many interesting ways to enchant.

INTERVIEWER: Yes, I know. I’ve seen the way, whether happened to the man on the plane?

ASHLEY: That’s my one regret: I just wish my second time could have been with him. I mean I knew him that much of a man.

CAMPA. THE FIRST TIME IS NEVER THE BEST.
In France they call it Château Lafite-Rothschild. In the French Room you'll call it simply divine.

INTRODUCING VARUS IV. THE FIRST SHOE YOU CAN CUSTOMIZE TO CONTROL YOUR PRONATION PROBLEM.

In France they call it Château Lafite-Rothschild. In the French Room you'll call it simply divine.

INTRODUCING VARUS IV. THE FIRST SHOE YOU CAN CUSTOMIZE TO CONTROL YOUR PRONATION PROBLEM.

In France they call it Château Lafite-Rothschild. In the French Room you'll call it simply divine.

INTRODUCING VARUS IV. THE FIRST SHOE YOU CAN CUSTOMIZE TO CONTROL YOUR PRONATION PROBLEM.
You better have a large appetite if you use Scotts Grow Vegetables.

How many tomatoes or peppers this summer? Oh, cucumbers. Or corn. Oh dear. We have a fertilizer that can grow you up to twice the yield on these vegetables. It's called Scotts Grow Vegetables. And since many farmers will have to use this once per crop in new gardens, it has both the release method for quick start, and slow-release nitrogen that keeps on feeding seven weeks after each week is over. And then, too, if you're planning to seed or so at planting time and

But don't worry. You'll be picking your own fresh vegetables for delightful, delicious salads. So, if you know you have enough to give the neighbors.

YOU DON'T HAVE TO SHELL OUT A LOT TO SEE THE BEACH
HILTON INTERNATIONAL

T.G.I. Friday's

The café is our own blend.

In the heart of Paris, our executive chef

is returning from his pre-show trip.

In the market. And in the Park. Later in London, we're

selecting prime beef and shellfish

for tonight's succulent oh-so-wants.

InThrown, this evening, show will be split-second

chefs, everything from lemon

and herb-roasted chicken breast to beef

grilled with mushrooms.

In Bistro, grilled shellfish is back on the menu.

In every city worldwide, we're cooking

for the world. Our chefs are the

culinary artists.

But there's more in every

show. At the café, our chefs

are some of Europe's best

masters. For a taste, visit

the St. James or Hilton

Reception Service.

WHERE

THE WORLD

IS AT HOME.

100

Art Directors: Mike Schell, Joe Puhy
Designers: Mike Schell, Joe Puhy
Artists: cover — Marvin Mattelson,

next page — Dick Meissner
Writer: John Nieman
Client: Lincoln Mercury
Agency: Young & Rubicam

101 GOLD AWARD

Art Director: Laura Vergano
Designer: Laura Vergano
Writers: Lynn Stiles, Anne Conlon
Client: Hilton International

102 GOLD AWARD

Art Director: Gayl Ware
Designer: Gayl Ware
Photographer: Victor Skrebnski
Writers: Dick Sinreich, Kristy McNichol, Alex Haley, Leon Jaworski
Client: Houston Chronicle
Agency: Rives Smith Baldwin & Carlberg/Y & R, Houston
103. SILVER AWARD
Art Directors: Bruce Bloch, Susan Lloyd
Designers: Bruce Bloch, Susan Lloyd
Photographer: Ulf Skogsbergh
Writer: Patty Rockmore
Client: Ron Chereskin
Agency: AC & R

104. DISTINCTIVE MERIT
Art Director: Wally Arevalo
Designers/Illustrators: McNamara Associates
Writer: Dennis Schmidt
Client: B.F. Goodrich Co.
Agency: Grey Advertising, Inc.

105. DISTINCTIVE MERIT
Art Directors: Ken Amaral, Maria Giua
Photographer: Anthony Edgeworth
Writers: Stephen Fenton, Allen Kay

106. DISTINCTIVE MERIT
Art Directors: Richard Radke, Tom Wai-Shek, Martin Lipsitt
Designers: Richard Radke, Tom Wai-Shek, Martin Lipsitt
Photographers: Hunter Freeman, Joseph Standart
Writers: Ken Majka, Ellen Azorin
Client: West Point Pepperell
Agency: Caiet, Hirsch, Kunit & Spector, Inc.
When someone knows how to get around in snow, you follow in their footsteps.

In nature, there are those with an unsettling aptitude for moving through snow with the scarest of effort. Such is the model for some of the most uncompromisingly functional overboots ever to grace a ski binding.

Our new Telemark Overboot, for instance, is 13" high, with uppers of uncoated nylon oxford, lowers of control Cordura® lined with Thinsulate™ for unparalleled warmth.

Our X-C Overboot is 10" high, built of the same materials as our Telemark Overboot, and proven in the 100-mile Canadian Marathon in Montreal.

For track skiing, our 7" low-cut XC Overboot is also lined with Thinsulate™ and is cut from coated nylon oxford. All feature elasticized Velcro® closures at the rear for easy slipping on and off, plus a neoprene sole piece and toe loop for attaching gaiters. All fit 7mm boots. 50mm available. See your dealer. Or write for our catalog.

Vpak Foam

Pak Foam Products 371 Lemon St. Portland, ME 04101

107
Art Directors: Denis Johnson, Jeff Vetter
Photographers: Larry Williams, Phillip Bennett, Raul Vega
Client: Anheuser-Busch, Inc.—Budweiser
Agency: D'Arcy-MacManus & Masius/St. Louis

108
Art Director: Brian McPeak
Designer: Brian McPeak
Artist: John Burgoyne
Writer: Ernie Schenck
Client: Pak-Foam
Agency: Leonard Monahan Saabye
SUSAN BENNIS WARREN EDWARDS

NAPIER IS ROSIER.

109
Art Director: Stanley Eisenman
Designers: Stanley Eisenman, Dennis Dollens
Photographer: John Pilgreen
Writer: Curvin O'Reilly
Client: Susan Bennis/Warren Edwards
Agency: Eisenman & Enock

110
Art Director: Gene Federico
Designer: Gene Federico
Photographer: William Helburn
Writer: Anne Conlon
Client: The Napier Company
SOMEDAY

We're going to go to one or two of those foreign countries, and then back with a fifth freedom.

Art Director Bob Tanaka
Designer Bob Tanaka
Photographer Bruce Carroll; Stock Photos Unlimited
Writer Hal Newsom
Client Boeing Commercial Airplane Company
Agency Cole & Weber

Art Director Brian Harrod
Artist Kim LeFave
Writer Ian Mirlin
Client Christie, Brown and Company Ltd.
Agency McCann-Erickson Advertising of Canada Ltd.

Art Directors Hubert Graf, Peter Fischer
Designer Peter Fischer
Photographer Werner Zryd, Photo Researchers
Writer Robert Evans
Client Swissair
Agency GrafDesley
a small hotel quite apart from the others. Where Chicago's Magnificent Mile is only a tree-lined park away.

PARK HYATT ON WATER TOWER SQUARE, CHICAGO 312 280 2222

114
Creative Director: Marion Howington
Art Director: John Trusk
Designer: John Trusk
Artist: John Trusk
Writers: Tony Moon, Bill Pittman
Client: Hyatt
Agency: J. Walter Thompson Co.

115
Art Director: Karl Zimmerman
Photographers: Bill Silano, Paul Barton
Writer: Frederick Johnson
Client: Puerto Rico Tourism Company
Agency: Tromson Monroe Advertising, Inc.

116
Art Director: Tony Carillo
Designer: Tony Carillo
Photographers: Door: Andy Levin, Ship: Neil Leiter, Soldier: Mark Meyer
Writer: Brian Dillon
Client: Time Inc.
Agency: Young & Rubicam

117
Art Director: Bob Kwait
Designer: Bob Kwait
Photographer: Chris Wimpey
Artist: Ron VanBuskirk
Writer: Hal Maynard
Client: Daiwa Golf Company
Agency: Phillips-Ramsey Advertising
No. 3 There's more than one way to slice a tomato.

A tomato is a tomato. But how you cut it depends on how you're going to use it.

The Wedge Cut: Tossing your tomato into a delicious tossed salad? Then this is the cut for you. Always slice from the top down at a 40° angle and don't cut off more than you can chew. The Wedge Cut helps retain the tangy juices inside each piece, which keeps the dressing from thinning.

The Cutting Edge: The knife you use can make a difference. The cleanest cuts come from a serrated knife or vegetable knife, rather than a straight blade. It won't tear the skin or mash the delicate texture of the tomato.

Some tomatoes don't really need to be cut at all to be enjoyed in a salad. Try tossing these cherry tomatoes in whole.

The Salad Edge: No matter how you slice it, a tossed salad tastes better when you toss in the Ba-Os. They add not only crunch and color but also a savory flavor and crunch, they give every wad an edge.

Make a better salad. With Ba-Os.
SOME OF OUR BEST CLIENTS HAVEN'T PAID US IN TEN YEARS.

But that's OK with us. Because some things are more important than money.

When HBM was founded 10 years ago, we made a unique commitment. We promised to treat our public service clients like our paying clients.

We actually put our best creative and account people on their accounts. And gave them lots of our time. And it worked.

We created some very effective and award-winning advertising for the Museum of Science, the New England Aquarium, the MSPCA, the Boys' Club, Franklin Park Zoo and the BSO. In fact, we couldn't have done a better job, if they'd paid us.

Humphrey Browning MacDougall
The 44th and the 18th Grad use School of Business Administration, in looking for its untrained young advertising personnel, who are looking to switch careers or develop their skills in advertising.

For those determined few, we're offering the 1982 Institute of Advanced Advertising Studies, an intensive 15-week evening course that gives you a comprehensive background in the agency business.

The faculty gives you the opportunity to develop an understanding of media, creative, marketing and client management that can be the important competitive edge on your way up the corporate ladder. The experience of real ad stars. People who know what it takes to get to the top—because they did it, into A. Florida, vice president, creative director, Doris, Cone & Bells/Young, James W. Spero, senior vice president, media director, Doris. These Learn the ropes, James II, senior vice president, management supervisor: Ralph A. Annitti, assistant professor of advertising and business administration.

Don't get stuck in an ad agency. The 44th and 18th Grad use School of Business Administration, in looking for its untrained young advertising personnel, who are looking to switch careers or develop their skills in advertising.

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If you work in an agency, client or media organization, you're eligible to enroll in the 1982 Institute of Advanced Advertising Studies, an intensive 15-week evening course that gives you a comprehensive background in the agency business.

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Last year, handguns killed 45 people in Japan, 8 in Great Britain, 34 in Switzerland, 52 in Canada, 58 in Israel, 21 in Sweden, 42 in West Germany, 10,728 in the United States.

GOD BLESS AMERICA.
132
Art Director: Bob Kwait
Designer: Bob Kwait
Photographer: Chris Wimpey
Artist: Ron Van Buskirk
Writer: Hal Maynard
Client: Daiwa
Agency: Phillips-Ramsey Advertising

133
Art Director: Michael Donovan
Designers: Michael Donovan, Jane Zash
Photographer: Steve Ogilvy
Writer: Peter Carlson
Client: Brickel Associates, Inc.
Agency: Donovan and Green, Inc.

134
Art Director: Michael Donovan
Designer: Michael Donovan
Client: Brickel Associates, Inc.
Agency: Donovan and Green, Inc.

135
Art Director: Anthony A. Macioce
Writer: Arthur D. Newell
Client: Ex-Cell-O Corporation
Agency: Gray & Kilgore, Inc.

Wayne Gibson
Edward Sorel
Ed Jones
First Colony Coffee & Tea Co.
Finnegan & Agee, Inc.

Leonard Wesley
Ted French
Client: First Colony Coffee & Tea Co.
Agency: Finnegan & Agee, Inc.

Joseph Kamuck
Joseph Kamuck
Jo Dakin
Roche Laboratories
William Douglas McAdams Inc.

John Muller
John Muller
R.C. Nible
Constable Hodges Printing
Valentine-Radford, Inc.
Art Director: Duane Wirak
Designer: Duane Wirak
Photographer: Frank Miller
Writer: Virg Viner
Client: 3M Copying Products
Agency: D'Arcy-MacManus & Masius

Art Director: Thomas J. Weisz
Designer: Thomas J. Weisz
Photographer: Donald Dempsey
Artist: Michael Lalicki
Writer: Thomas E. Greco
Client: Ferroxcube Division of Amperex
Agency: Weisz/Greco, Inc.

Art Director: Burt Pollack
Designer: Burt Pollack
Photographer: Sheldon Secunda
Writer: Ivan Manson, Noel Holland
Client: Boehringer Ingelheim Ltd.
Agency: Barnum Communications, Inc.

Art Director: Michael Robby
Designers: Susan C. Wolff, Michael Robby
Photographer: Al Francekevich, Inc.
Artist-Model Maker: Mark Yurkiw
Writer: Jim Nickel
Client: Biosearch
Agency: Louis Scott Assoc.
The single from Southern United's new album "The Number Two Secret" features "Jumbo" and "Eve."

Art Director: Holland S. Macdonald
Designer: Holland S. Macdonald
Photographer: Cristine Olympia Rodin
Writer: Art Fiyaka
Client: Columbia Records

Art Director: Josephine Di Donato
Photographer: David Kennedy
Writer: Mark Levitt
Client: CBS RECORDS
Agency: CBS
Bulova points out that it has a long line of Caravelle quartz watches for under $100.

What if your chemical supplier's growth plans are sentenced to capital punishment?

The complete granule.

150
Art Director: Joe DelVecchio  
Designer: Joe DelVecchio  
Photographer: David Pruitt  
Writer: D.J. Webster  
Client: Bulova  
Agency: Doyle Dane Bernbach

151
Art Director: Michael Donovan  
Designers: Michael Donovan, Clement Mok  
Photographer: Steve Ogilvy  
Writer: Tom Bird  
Client: Litton Business Furniture/LBF  
Agency: Donovan and Green, Inc.

152
Art Director: Tycho Weil  
Designer: Tycho Weil  
Photographer: Gordon E. Smith  
Writer: Edward Butler  
Client: Olin Chemicals  
Agency: Marquardt & Roche Inc.

153
Art Director: John Burk  
Designer: John F. Burk  
Photographer: Steve Lane  
Artist: Chris Bartlett  
Writer: Jim Frost  
Client: American Cyanamid  
Agency: Richardson Myers & Donofrio
HOW DO FINE RESTAURANTS RATE CHAMPION DISHWASHING MACHINES?

What do restaurants like New York's Gatti's and Marshall's, and hotel chains like Westin, Marriott, and Hilton all have in common? They have the same uncompromising standards in dishwashing machines. Champion custom-designs dishwashing machine arrays to meet any facility or budgetary requirement. We make machines that have an industry-wide reputation for superior dependability and ease of serviceability. In fact many of our systems have been on the job for more than 20 years. And we offer a lifetime of energy savings. Low-temperature machines. Champion dishwashing machines. For restaurant operators, this is the surest way to keep your reputation spotless. See your Champion Distributor Or write Champion Industries

4149 Portland
Salem, N.C. 27705

154
Art Director: John Massey
Designer: John Massey
Photographer: Gene Ku
Writer: Adlai Stevenson
Client: Container Corporation of America
Agency: Communication Dept., Container Corporation of America

155
Art Directors: Bob Saabye, Brian McPeak
Designers: Brian McPeak, Bob Saabye
Photographers: Clint Clemens, Bob Oliveira
Writer: Tom Monahan
Client: Providence Gravure
Agency: Leonard Monahan Saabye

156
Art Director: Jim Mountjoy
Writer: Steve Lasch
Client: Champion Industries
Agency: McConnell & Associates
This isn't just another middle of the road paint.

Art Director: Rob Lawton
Designer: Rob Lawton
Photographer: Gary Blockley
Writers: Ben Vergati, Jim Ferguson
Client: Saf-T-Mark

Art Director: Jim Condit
Photographer: Phillip Vullo
Writers: Marti Spinks, Tommy Thompson
Client: Progressive Farmer magazine
Agency: Fletcher/Mayo/Associates Inc.

Art Director: Sherri Oldham
Designer: Sherri Oldham
Photographers: Gary Braasch, David Meunch, Jay Maisel
Writers: Lee Herrick, Carol Miller
Client: Dresser Magcobar
Agency: Metzdorf Advertising Agency
160 DISTINCTIVE MERIT
Art Director Arthur Taylor
Designer Ben Kuwata
Photographer Thomas Victor
Writer Robert Phillips
Client Eastman Kodak Company
Agency J. Walter Thompson Company

161 DISTINCTIVE MERIT
Art Director Jack Mariucci
Designer Jack Mariucci
Photographers Anthony Edgeworth, Jim Canaty, Oliver Parker, Jack Velter, Jay Maisel, Steve Grohe
Writers Stu Hyatt, Mike Rogers
Client Polaroid
Agency Doyle Dane Bernbach

162
Art Director David Kennedy
Photographer Lamb & Hall
Writer Dan Wieden
Client Louisiana-Pacific Corp.
Agency William Cain, Inc.

163
Art Director Ted McNeil
Designer Ted McNeil
Photographer Phil Marco
Writer Paul Diffenderfer
Client Westvaco Corporation
Agency McCaffrey & McCall, Inc.
"If you want to talk to Al at planting time, you'll either have to stand in front of his tractor or put an ad in Successful Farming."

To get inside some problems, you have to invent a way.

PPG is changing the way Japan sees the world.
No runaround. The people you see are the people who decide.

Wells Fargo Bank: the horse power a growing business needs.
Show your good taste.

Don't toss your salad into any old package.

Give your eggs a break.
We can squeeze the sour out of the sourest crude.

The marketplace demands more productivity.

MEMOREX

Faster.

The business of data processing has become an exploratory art of mankind. In the midst of innovation and progress, there is a danger that the quest for speed may lead us to overlook the need for better storage. The Memorex Storage System, with its unique design and revolutionary storage mechanisms, provides a new solution to the problem of data storage capacity. It offers a range of solutions that meet all of today's needs, whether it's immediate access or long-term storage.

The Memorex Storage System is designed to handle large volumes of data. It can be configured to meet the specific needs of any organization, from small companies to large corporations. The Memorex Storage System is available in a variety of sizes and configurations, allowing it to be customized to fit any storage requirement.

The Memorex Storage System is built to last. It is constructed with high-quality materials and is designed to withstand the rigors of daily use. The Memorex Storage System is backed by a warranty that ensures peace of mind and protection against any potential issues that may arise.

The Memorex Storage System is not just about speed and capacity. It is also about flexibility and adaptability. The Memorex Storage System can be easily integrated into existing systems, making it a versatile solution for any data processing environment.

The Memorex Storage System is available from Memorex. Contact us today to learn more about how we can help you meet your storage needs.

Art Director: Robert Martin
Photographers: John Olivo, Rick Globus
Writer: Carl Walters
Client: Foster Wheeler
Agency: Muller Jordan Weiss

Art Director: Mario Giuriceo
Designer: Mario Giuriceo
Photographer: Marvin Koner
Writer: John Williams
Client: Manufacturers Hanover
Agency: Edwin Bird Wilson

Art Director: Patrick O'Connell
Designer: Patrick O'Connell
Photographer: Mark Carry
Artist: Dave Jensen
Writer: Ernie Brower
Client: Memorex
Agency: The Advertising Company of Offield And Brower
WHY TIMBERLAND HAS TAKEN AN APPROACH TO MAKING SHOES THAT'S YEARS BEHIND OTHER COMPANIES.

Over the course of the shoe industry, firms have moved toward slimming fashion and materials that are less durable. Yet Timberland has taken an approach to making shoes that's years behind other companies.

In a world where shoes are expected to look good, be comfortable and be built to last, Timberland has chosen to focus on durability as its primary goal. By using high-quality materials and construction techniques, Timberland has been able to create shoes that are not only comfortable but also long-lasting.

This approach to making shoes sets Timberland apart from its competitors. Instead of focusing on trends and fashion, Timberland has chosen to focus on the long-term needs of its customers. This has resulted in a product that is not only fashionable but also functional and durable.

In conclusion, while other companies may focus on short-term gains, Timberland has chosen to focus on the long-term needs of its customers. This has resulted in a product that is not only fashionable but also functional and durable.
Some of the prettiest parts of Arizona, Georgia, Texas, Pennsylvania and Vermont are just a stone's throw away.
NEWSPAPER EDITORIAL
Spire to Spire in Wren's London

A Christmas walking tour of churches designed by England's greatest architect.


Correspondent's Choice

Fairfield Theatre, London, with its brick, almost corbelled towers and the windows, is a delight. But this, opulent interior, is in the stately setting of the royal Greenwich Palace. By Doreen Jones.

Fare of the Country

A former railway station in central London, now a wine bar, has been converted to a restaurant and shop by the team of Richard Haworth and David Lamb. By Martin Parr.

Those Were the Days

In Rio on New Year's Eve given way to Carnival, the party never ends. By Warren Hoge. Page 15.

Hugh Leonard's Dalkey

The author of 'Da' on a ramble through his hometown, 'a kind of Irish Briggadoon without the mists, the fainess or the tendency to disappear,' where 'a secret is a crime against nature.' Page 9.

The New York Times

Sunday, Jan. 20, 1990

Page 10

Travel

Art Directors: Louis Silverstein, Tom Bodkin
Design Director: Louis Silverstein
Photographer/Engraver: Culver Pictures Inc.

Writers: Various

Client: The New York Times

Editor: Michael Leahy
Publisher: The New York Times
'HE KNOWS WHO HE IS AND IS AT PEACE WITH HIMSELF.'

'IT'S SOMETHING IN THE MAN THAT IS ALSO EMBEDDED IN THE AMERICAN SPIRIT...'

The Primal Urge to Embellish

Consumer Magazine

Rethinking Gracie Mansion. Once More

For the Younger Set
GLITTER & GOLD

Ferrari's Foray Into Fashion

Art Director John Sullivan
Designer Claudia Steenberg-Majewski
Photographer Vincent Maggiora
Client San Francisco Chronicle
Editor Richard Thieriot
Publisher Richard Thieriot

The Ultimate Movable Feast

And Baby Makes Three...

Ports of Call Special Cruise Issue

A guide to 4,464 voyages on 48 lines in all parts of the world. Plus: Advice on avoiding bores on deck, by Enid Nemy. How to choose shore excursions, by Paul Grimes. And what to expect from a voyage to nowhere, by Fred Ferretti. Pages 14 to 27.

The New York Times

Travel

Fare of the Country

184

Art Director Louis Silverstein
Design Director Louis Silverstein
Photographers Bottom Photos: Jean Gaumy / Magnum, Frank Rich
Artist Leslie Cabarga
Writers Various
Client The New York Times
Editor Michael Leahy
Publisher The New York Times
Prod Co. The New York Times
Music Galore: Will Be Playing For the Inaugural

Inauguration Past: Stability, Symbols and Celebration

Art Director: Joseph W. Scopin Jr.
Designer: Joseph W. Scopin Jr.
Writers: Theodore Libbey, David Shribman
Client: Washington Star
Editor: Jack Schnedler
Publisher: Washington Star

Art Director: Nicki Kalish
Designer: Nicki Kalish
Writers: Various
Client: The New York Times
Editor: Bill Honan
Publisher: The New York Times
Anonymously, they call Apology Line to admit to murder and mayhem, real or imagined. For the man at the other end, it often gets scary.

"I'M SORRY"

By David Behrens

If you hear a message from Apology Line, you're in for a shock. But it's a good one.

Many of us have called Apology Line himself, sometimes solicited, sometimes not. But you'd be hard pressed to find someone who hasn't, even if they didn't realize it.

"If people want to hear the truth, they should call Apology Line," said one caller. "I've heard things that were too good to be true, but they were real.

Apology Line is a self-help line for people who need to tell someone they're sorry. It's a place to confess, to come clean, to make things right. And it's staffed 24 hours a day, seven days a week, 365 days a year.

People call Apology Line for all sorts of reasons. Some are looking for forgiveness, others for absolution. Still others just want to say they're sorry to someone they may have wronged.

"Sometimes, people just want to hear someone say "I'm sorry," said one Apology Line worker. "They may not want to hear the truth, but they want to hear someone admit they're wrong."

And that's what Apology Line is all about. It's a place where people can talk about what they've done, and what they're feeling, without judgment.

"I've heard things that were too good to be true, but they were real."

And that's why people keep calling Apology Line. It's a place where people can find the strength to make a change, to start anew.

"If people want to hear the truth, they should call Apology Line," said one caller. "I've heard things that were too good to be true, but they were real."
189
Art Director: Lynn Staley
Designer: Lynn Staley
Chart: Roger Leyonmark
Artist: Roger Leyonmark
Client: The Boston Globe Calendar Section
Editor: Jan Shepherd
Publisher: The Boston Globe

190
Art Director: Terry Ross Koppel
Designer: Terry Ross Koppel
Artist: Patrick Blackwell
Writer: Bob MacDonald
Client: The Boston Globe Calendar Section
Editor: Jan Shepherd
Publisher: The Boston Globe
Agency: Terry Ross Koppel Graphics

191
Art Directors: Louis Silverstein, Tom Bodkin
Designer: Louis Silverstein
Photographer: Engraving/Culver Pictures Inc.
Client: The New York Times
Editor: Michael Leahy
Publisher: The New York Times

192
Art Director: Roger Dale Rushing
Designer: Roger Dale Rushing
Photographer: Larry C. Price
Writer: Paul Rowan
Client: Fort Worth Star-Telegram
Editor: Mike Blackman
Publisher: Fort Worth Star-Telegram
Got the Picture?

BY STANLEY F. PRISONER

THE WAR THEY CAN'T ESCAPE

MUSIC AND VIOLENCE UNDER THE PALMS

193
Art Director: Robert Priest
Designer: April Silver
Client: Esquire
Editor: Phillip Moffitt
Publisher: Esquire Publishing Co.

195
Art Director: Ronn Campisi
Designer: Ronn Campisi
Photographer: John Goodman
Editor: Al Larkin
Publisher: The Boston Globe

194
Art Director: Howard Shintaku
Designer: Howard Shintaku
Artist: Jean Francois Allaux
Writer: Paul Gillette
Client: CallToday Magazine
Editor: John Parkyn
Publisher: San Jose Mercury News

196
Art Director: Sam Holdsworth
Designer: Sam Holdsworth
Photographer: Anne Summa
Writer: Mikal Gilmore and Ken Tucker
Client: Musician Magazine
Editor: Sam Holdsworth
Publisher: Gordon Baird
LOVE at a dinner party in Boston. They shared
their hopes and dreams with each other. And
then he told her his own strange tale of
love.
205
Art Director: Maxine Davidowitz
Designer: Joy Toitzis Makon
Photographer: Liza Himmel
Writer: Marianne Gingher
Client: Redbook Magazine
Editor: Sey Chassler
Publisher: Redbook Magazine

206
Art Director: Caroline Bowyer
Designer: Caroline Bowyer
Photographer: Granger Collection; Brent C. Broline
Writer: Tom Wolfe
Client: Book Digest Magazine
Editor: Raymond Sokolov
Publisher: Dow Jones and Company

208
Art Director: Robin McDonald
Designer: Ira Friedlander
Photographer: Michael Alexander
Writer: Jane Adams
Client: Horizon Magazine
Editor: David Roberts
Publisher: Gray Boone

209
Art Director: John Tom Cohoe
Designer: John Tom Cohoe
Photographer: Dilip Mehta
Writer: Joseph H. Mazo
Client: GEO Magazine
Editor: David Maxey
Publisher: Knapp Communications Corp.
Art Director: Sam Holdsworth
Designer: Sam Holdsworth
Photographers: Deborah Feingold, Ric Murray
Writer: J.C. Costa
Client: Musician Magazine
Editor: Sam Holdsworth
Publisher: Gordon Baird

Art Director: Eva Pietrzak
Designer: Eva Pietrzak
Photographer: Harry Hartman
Artist: Tim Girvin — Lettering
Writer: Stacey Smith
Client: Meredith Corporation
Publisher: Meredith Corporation

Art Director: Frank M. Devino
Designer: Margaret Richichi
Artist: James Marsh
Client: Omni Publications Int'l Ltd.
Publisher: Bob Guccione

Art Director: Frank M. Devino
Designer: Margaret Richichi
Photographer: Anthony Wolff
Client: Omni Publications Int'l Ltd.
Publisher: Bob Guccione
Snakes In The Grass

What to do about overweight pets

Radishes

218
Art Director: Gary Gretter
Designer: Carol Rheuban
Photographer: Kelly Dean/Photo Researchers, Inc.
Artist: Richard Le Fulgham
Client: Sports Afield
Editor: Tom Paugh
Publisher: Alan Waxenberg
Production Co: Hearst Magazines

219
Art Director: Maxine Davidowitz
Designer: Paula Laniado
Artist: Braided Braids
Writer: Sara Clayton
Client: Redbook Magazine
Editor: Sey Chassler
Publisher: Redbook Magazine

220
Art Director: Karen Huber
Designer: Karen Huber
Artist: Gary Kelley/Hellman Design Associates
Writer: Douglas A. Jimerson
Client: Ralston Purina
Editor: Douglas A. Jimerson
Publisher: Meredith Corporation

221
Art Director: David J. Talbot
Designer: Nina Ovryn
Photographer: John Paul Endress
Writer: Jane Heisel
Client: Cuisine Magazine
Editor: Patricia Brown
Publisher: Charles D. Coletti
222  SILVER AWARD
Art Director  David J. Talbot
Designer  Nina Ovryn
Photographer  Michel Tcherevkoff
Writer  Anne Mendelson
Client  Cuisine Magazine
Editor  Patricia Brown
Publisher  Charles D. Coletti

223  DISTINCTIVE MERIT
Art Director  Shinichiro Tora
Designer  Shinichiro Tora
Photographer  Edward Cornachio
Writer  Edward Cornachio
Client  Popular Photography
Editor  Nancy T. Engel
Publisher  Ziff Davis Publishing Co.

224  SILVER AWARD
Art Director  Ruth Ansel
Designer  Ruth Ansel
Photographer  Ernest Hemingway Collection. Photos copied by Lynn Karlin.
Writer  Edward Cornachio
Editors  Philip Kunhardt, Jim Watters
Publisher  LIFE Magazine
Client  The New York Times
Editor  Ed Klein
Publisher  The New York Times
235
Art Director: Will Hopkins
Designer: Louis F. Cruz
Photographer: Alan MacWeeney
Writers: W.B. Yeats, Kathryn Livingston, Artelia Court
Client: CBS Publications
Editor: Sean Callahan
Publisher: Gary Fisher

236
Art Director: Alvin Grossman
Photographer: Roger Prigent
Writer: Alvin Grossman
Publisher: The McCall Publishing Co.

237
Art Director: Fred Woodward
Designer: Fred Woodward
Photographer: Robert Latorre
Artist: Don Grimes
Writer: Mary Candace Evans
Client: D Magazine
Editor: Rowland Stiteler
Publisher: Bernie Kraft

238
Art Director: Fred Woodward
Designer: Fred Woodward
Photographers: Chuck Untersee, Robert Latorre, Maciej Pinno
Artist: Cap Pannell
Writers: Amy Cunningham, Chris Wohlwend, Lisa Broadwater
Client: D Magazine
Editor: Rowland Stiteler
Publisher: Bernie Kraft
THEY WERE SOLDIERS of fortune from the United States, ex-CIA men and Green Berets who journeyed to this Libyan palace to further the cause of international terrorism. A SPOTLIGHT REPORT

STEPHEN KERR

THE PRIVATE HEMINGWAY

From His Unpublished Letters 1918 to 1961

Art Director: Ronn Campisi
Designer: Ronn Campisi
Editor: Al Larkin
Publisher: The Boston Globe

Art Director: Ruth Ansel
Designer: Ruth Ansel
Photographer: Ernest Hemingway Collection, Photo copied by Lynn Karlin
Writer: Ernest Hemingway/Cowles Broadcasting Inc./Courtesy of Ernest Hemingway Collection
Client: The New York Times Magazine
Editor: Edward Klein
Publisher: The New York Times
WITNESS TO OUR TIME:
Kieren Marquart, Howard Green, Hugh Nemer, Nancy Newcomb, Frank S. Frank, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David Young, David 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260
Art Director Richard Hess
Designer Richard Hess
Photographer Claus Meyer
Writer Stuart I. Frolick
Client Champion International Corporation
Editor Stuart I. Frolick

261
Art Director Jaye Medalia
Designer Jaye Medalia
Photographer Christopher Baker
Writer Barbara Knox
Client Restaurant Design
Editor Regina Baraban
Publisher Bill Communications

262
Art Director Nickolas Dankovich
Designer Nickolas Dankovich
Artist Jim Kingston
Writer William Pat Patterson
Client Industry Week Magazine
Editor Stanley J. Modic
Publisher Patrick B. Keefe
Producer Penton/IPC Publishing Co.

263
Art Director Nickolas Dankovich
Designer Nickolas Dankovich
Artist Robert Crawford
Writer Donald B. Thompson
Client Industry Week Magazine
Editor Stanley J. Modic
Publisher Patrick B. Keefe
Producer Penton/IPC Publishing Co.
Se necesitan más médicos extranjeros.

Art Directors: Javier Romero, Rafael Rovira
Designer: Javier Romero
Artist: Javier Romero
Client: Medico Interamericano
Publisher: Interamerican Medical Publications
Agency: Periscope Studio, Inc.

DISTINCTIVE MERIT

Art Directors: Saul Bass, Art Goodman
Designer: Saul Bass
Artists: Saul Bass, Art Goodman
Client: Art/Work
Publisher: Art/Work
Producer: Saul Bass/Herb Yager & Associates

Art Director: Charles Curtis
Designer: Charles Curtis
Photographer: Camille Vickers
Client: Peat, Marwick, Mitchell & Co.
Editor: Jerry Bowles

Art Director: Jack Lefkowitz
Designer: Jack Lefkowitz
Artists: Jack Lefkowitz, Jeff Davis
Writer: David Ritchey
Client: Industrial Launderer Magazine
Editor: David Ritchey
Publisher: Institute of Industrial Launderers
Agency: Jack Lefkowitz, Inc.
Art Director, M.J. Cody
Artist, Marvin Rubin
Editor, Constance J. Sidles
Publisher, Flowers &
Director, Barbara Cady

269
Art Director, Jack Lefkowitz
Designer, Jack Lefkowitz
Artists, Jack Lefkowitz, Jeff Davis
Writer, David Ritchey
Client, Industrial Launderer Magazine
Editor, David Ritchey
Publisher, Institute of Industrial Launderers
Agency, Jack Lefkowitz Inc.

270
Art Director, Charles Curtis
Designer, Charles Curtis
Photographer, Charles Moore
Client, Peat, Marwick, Mitchell & Co.
Editor, Jerry Bowles
Conducting Your Own Marketing Research

Blood Pressure Out of Control

The toxic emergencies in babies
Running into another trouble
The consensus on coronary bypass
276
Art Director: Tom Lennon
Designer: Tom Lennon
Artist: Werner Kappes
Client: Emergency Medicine
Publisher: Fischer Medical Publications

277
Art Director: Jack Lefkowitz
Designer: Jack Lefkowitz
Artists: Pam and Jack Lefkowitz
Writer: David Ritchey
Client: Industrial Launderer Magazine
Editor: David Ritchey
Publisher: Institute of Industrial Launderers
Agency: Jack Lefkowitz Inc.
TV: A GROWTH INDUSTRY AGAIN
Plugging in to the electronic home
Page 36

The utilities race to diversity
Page 70
Credit cards get smarter
Page 107
285
Art Director: Elaine Anderson
Artist: Bill Imhoff
Client: Teleflora
Editor: Constance J. Sidles
Publisher: Barbara Cady
Producer: Flowers &

286
Art Director: Jack Lefkowitz
Designer: Jack Lefkowitz
Artists: Jack Lefkowitz, Jeff Davis
Writer: David Ritchey
Client: Industrial Launderer Magazine
Editor: David Ritchey
Publisher: Institute of Industrial Launderers
Agency: Jack Lefkowitz Inc.
1981
Catalog of Instructional Materials

Holt

K-8
Mathematics
Reading
Science
Basic Education
Music
Foreign Language
Social Studies
General Interest
Professional Books

GRACE DIGEST

289
Art Director: Craig Bernhardt
Designer: Roger Gorman
Artist: Ellen Gavin
Client: Holt, Rinehart & Winston
Agency: Bernhardt/Fudyma Design Group

290
Art Director: Everett Halvorsen
Designer: Ronda Kass
Artist: Kinoku Craft
Writer: James Cook
Client: Forbes Magazine
Editor: James Michaels
Publisher: Forbes, Inc.
Beating burnout in the laboratory

A statistical system of quality control in hematology
Peer review: A cost-effective management tool
Why every tech should be a specialist
The employment interview: What you can and cannot ask
Art Director: Richard Hess
Designer: Richard Hess
Photographer: Tom Hollyman
Client: Champion International Corporation
Editor: Stuart I. Frolick
Director: David R. Brown
PROMOTION \ GRAPHIC DESIGN
307  GOLD AWARD
Art Director: Jerry Pavey
Designer: Jerry Pavey
Artist: Peter Good
Writer: Ronald Erickson
Client: The Fiscal Agency for the Farm Credit Banks
Publisher: Moore and Moore Inc.

308  SILVER AWARD
Art Director: Robert Cipriani
Designer: Robert Cipriani
Photographers: Al Fisher, Gary Koepke, Pete Turner
Writer: Catherine Flannery
Client: The Charles Stark Draper Laboratory, Inc.
Agency: Robert Cipriani Associates

309  SILVER AWARD
Art Director: Ron Sullivan
Designer: Ron Sullivan
Photographer: Greg Booth
Writer: John Stone
Client: Lomas & Nettleton Mortgage Investors
Publisher: Heritage Press
Agency: Richards, Sullivan, Brock & Assoc / The Richards Group

310  SILVER AWARD
Art Directors: Jay Loucks, Chris Hill
Designers: Chris Hill, C. Randall Sherman
Photographers: Joe Baraban, Ron Scott, Don Glentzer
Writers: Richard Jones, Sam Miller
Client: Foster
Agency: Miller/Johnston, Inc.
311  DISTINCTIVE MERIT
Art Director  Wendy Hilgert
Designer  Wendy Hilgert
Photographer  Clint Clemens
Artist  Oliver Kline
Writer  Walt Skowronski, Ann Carter, Steven Ringlee
Client  Boston Edison Company
Printer  W.E. Andrews
Agency  Ingalls Associates

312  DISTINCTIVE MERIT
Art Director  Robert Miles Runyan
Designer  Dennis Tani
Artist  Warren Hile
Writer  Mary McCarthy
Client  Early California Industries
Agency  Robert Miles Runyan & Associates

313  DISTINCTIVE MERIT
Art Director  Bob Kwiat and Bridgit Cody
Designer  Bob Kwiat and Bridgit Cody
Photographer  Chris Wimpey
Writer  Rich Badami
Client  Phillips-Ramsey Advertising
314  DISTINCTIVE MERIT
Art Directors  Jay Loucks, Chris Hill
Designers  Chris Hill, Betty Thomas
Photographer  Arthur Meyerson
Writer  Don Pierce
Client  Boy Scouts, Sam Houston Area Council
Editor  Leroy Mayne
Agency  Loucks Atelier, Houston

316
Art Director  Lawrence Bender
Designers  Linda Brandon, Lawrence Bender
Photographer  Tom Tracy
Writer  Anne Peters
Client  Cetus Corporation
Editor  Anne Peters
Agency  Lawrence Bender & Associates

317
Art Director  Ron Jefferies
Designers  Ron Jefferies, M. Alyce Barker
Photographer  William James Warren
Writer  Rosanne O'Brien
Client  Tiger International

318
Art Director  Milton Glaser
Designer  Karen Skelton
Photographers  Jon Brenneis, Philippe Charliat, Michel Desjardins, Matthew Klein, Jean Marquis, Sepp Seitz, Kenneth Siegel
Writers  Seth McCormick, Jean Claude Comert
Client  Schlumberger, Ltd.
Agency  Milton Glaser, Inc.
323
Art Director: Dawn Keller
Designer: Dawn Keller
Photographer: Richard Spahr
Writer: Amy Lincoln/Design Forum
Client: Regency Electronics, Inc.
Agency: RMS Advertising

324
Art Director: Reginald Jones
Designer: Ellen Smith
Photographer: John Blaustein
Client: Victoria Station, Incorporated

325
Art Director: Reginald Jones
Designer: Ellen Smith
Photographer: John Blaustein
Client: Reading and Bates

326
Art Director: Lella Vignelli
Designer: Peter Laundy
Photographers: Richard Avedon, Bruce Weber, Uri Rose, Alex Chattain, Peter Aaron
Writer: Ronald Frankel
Client: Puritan Fashions Corporation
327
Art Director: Bob Glassman
Designer: Dagfinn Olsen
Photographer: Dana Duke
Client: Federal Express Corporation
Printer: Sanders Printing
Agency: The Graphic Expression, Inc.

328
Art Director: Ken Parkhurst
Designer: Peter Sargent
Photographer: Tom Tracy
Client: National Semiconductor Corp.

329
Art Director: Richard Holmes
Designers: Ronald Morris, Connie Simon
Photographer: Scott Williamson
Writer: Don Burns
Client: Newport Harbour National Bank
Prod’n Co: Austin Printing
Agency: Richard Holmes Advertising & Design
Art Director: Bennett Robinson
Designer: Bennett Robinson
Photographers: Farrell Grehan, Charles Harbutt, Matthew Klein, Arthur Lavine
Artist: Pierre Le Tan
Writer: Judy Mangiero
Client: Chase Manhattan Corporation
Agency: Corporate Graphics Inc.

Art Director: Kit Hinrichs
Designers: Kit Hinrichs, Lenore Bartz
Photographer: John Blaustein
Writer: Dave Sanson, Crocker National Corp.
Client: Crocker National Corporation
Publisher: Graphic Arts Center, Portland
Agency: Jonson Pedersen Hinrichs & Shakery

Art Director: Jim Berte, Rik Besser
Designer: Rik Besser
Artists: Paul Rice, Kenji Matsumoto
Client: Electro Rent Corporation
Agency: Robert Miles Runyan & Associates

Art Director: Neil Shakery
Designer: Neil Shakery
Photographer: Jay Freis, Nick Pavlov, Robert Jamieson
Writer: Harry Matte, Amfac
Client: Amfac
Publisher: George Rice & Sons/Edwards Enterprises
Agency: Jonson Pederson Hinrichs & Shakery
Art Director: Joseph J. Azzinaro
Designer: Michael McGinn
Photographers: Jeanne Strongin, Marc Weinstein, Doug Wonders
Artists: Steve Bennett, Judy Pensky, Sharon Gresh, Scott Menchin
Writers: Joseph J. Azzinaro, Marie Avona, Ayana Johnson
Editor: Joseph J. Azzinaro
Publisher/Client: Division of External Affairs, Pratt Institute
Agency: Michael McGinn Inc.

Art Director: Les Silva
Designers: Chris Hill, Les Silva
Photographer: Arthur Myers
Writers: Ken Bernhardt, Paul MacAlester, Rayna Ware
Client: Hillsborough County Aviation Authority
Agency: Louis Benito Advertising
Art Director: Steven Liska
Designer: Steven Liska
Photographers: various
Artists: various
Writer: Susan Tash
Client: Playboy Enterprises, Inc.
Publisher: Playboy Enterprises, Inc.
Agency: Liska and Associates

Art Director: Kit Hinrichs
Designers: Kit Hinrichs, Arlene Finger
Photographer: Tom Tracy
Writer: Delphine Hirasuna
Client: Potlatch Corporation
Printer: Anderson Lithograph
Agency: Jonson Pedersen Hinrichs & Shakery

Art Director: Lou Silverstein
Designers: Philip Gips, Steven Fabrizio
Photographers: Duane Michaels, others
Writer: Elliott Sanger
Client: The New York Times Company
Editor: Leonard Harris

Art Director: Kerry Bierman
Designers: David Bates, Kerry Bierman, Barbara Wasserman Vinson & Judy Beniot
Writers: George Couch, Chris Svare, Sandee Carman
Photographers: Gene DeNatale, Michael Voilen
Client: American Hospital Supply Corporation
Editor: George Couch
342
Art Director: Bruce Blackburn
Designers: Bruce Blackburn, G. Bruce Johnson
Artists: Petrea McDonald, Juliet Shen, Phil Goldberg
Writer: Squibb Corporation
Client: Squibb Corporation

343
Art Director: Chris Rovillo
Designers: Chris Rovillo, Ron Sullivan
Illustrator: Ruth Brunner-Strosser
Writer: Dave Smith
Client: Centex Corporation
Agency: Richards, Sullivan, Brock & Assoc/The Richards Group

344
Art Director: James Borcherdt
Designer: James Borcherdt
Photographer: Steve Kline
Writer: James Richardson
Client: U.S. National Bank
Agency: Lord, Sullivan & Yoder Advertising, Inc.

345
Art Director: Bruce Blackburn
Designers: Bruce Blackburn, Stephen Loges
Photographer: Jeff Perkel
Writer: American District Telegraph Company
Client: American District Telegraph Company
WORK
WORK

351
Art Directors: Gene Rosner, Kathleen Sullivan Kaska
Designer: Chris Broquet
Photographers: Various
Writer: James L. Podany
Client: Sears - Roebuck Foundation
Agency: Brown & Rosner, Inc.

352
Art Directors: Philip Gips, Diana Graham
Designers: Philip Gips, Diana Graham, Gina Stone
Photographers: Steve Fenn, others
Writer: Corporate Affairs Department
Client: American Broadcasting Companies, Inc.

353
Art Director: Wayne D. Gibb
Designer: Wayne D. Gibb
Photographer: Ken Light
Writer: Wayne D. Gibb
Client: California Human Development Corporation
Publisher: California Human Development Corporation

354
Art Director: Karen Kutner Katinas
Designer: Karen Kutner Katinas
Photographer: Cheryl Rossum
Artist: Charles Katinas
Writer: Barbara J. Walker
Client: Marsh & McLennan Companies, Inc.
Agency: Corporate Annual Reports, Inc.
Art Director: Beverly Schrager
Designer: Corporate Annual Reports
Photographer: Jay Maisel
Writer: Ronald S. Ziemba
Client: Chesebrough-Pond's Inc.
Agency: Corporate Annual Reports

Art Director: Tartak/Libera Design, Inc.
Designers: Joan D. Libera, Gary Baker
Photographers: Steven Kahn, Muench
Writers: Eugene Heller, Silverman-Heller
Client: Petrominerals Corporation
Innovation

Since the birth of this nation, the outdoor 'Call' market and its successor, the American Stock Exchange, have supplied capital into America's emerging enterprises. In today's market, we look back at the ingenuity and perseverance that has laid the foundation of the people's new birthplace of trade ... and institutions.

1980

ANNUAL REPORT

American Stock Exchange

Art Director: Arnold Saks

Designers: Robert Jakob

Photographers: Gary Gladstone, Peggy Barnett

Client: SCM Corporation

Agency: Arnold Saks Inc.

Art Director: Tom Wood

Designers: Tom Wood, Susan Templeton


Client: Morrisons Incorporated

Agency: Creative Services, Inc.

Art Director: Woody Pirtle

Photographer: Gary McCoy

Client: National Gypsum Company

Agency: Arnold Harwell McClain & Assoc., Inc.
361
Art Director Victor Gialleonardo
Designer Patricia Allen
Photographers William Rivelli, Bob Colton
Artist Frank Bozzo
Client French American Banking Corporation
Agency Doremus Design

362
Art Director John Dearlove
Designer Terry Okura
Photographers Alex Bachnick, Robert B. Tolchin
Writer Bob Kolcz
Client CF Industries, Inc.
Agency Creative Directions Inc.

363
Art Directors Steve Bisch, Jeff Jackson
Designer Steve Bisch
Photographer Bob Maxham
Writers Dirk Ronk, David Ham
Client Victoria Bankshares, Inc.
Agency ReedHam Jackson, Inc.
Art Director: Jim Berte
Designer: Jim Berte
Photographer: Steve Kahn
Client: Technicolor, Inc.
Agency: Robert Miles Runyan & Associates

Art Director: Arnold Saks
Designer: Ingo Scharrrenbroich
Photographer: Burk Uzzle/Magnum
Client: Northwest Energy Company
Agency: Arnold Saks Associates

Art Director: David A. Ashton
Designer: David A. Ashton
Photographer: Richard Anderson
Writer: Terry Fortunato
Client: Johns Hopkins Hospital
Agency: Ashton-Worthington, Inc.
Art Director: John Milligan
Designer: Lynda Fishbourne
Writer: Steve Wallis
Client: Alpha Industries

Art Director: Ken Resen
Designer: Ken Resen
Photographers: Hiro, Chas. Harbutt, etc.
Writer: Burt Kaplan
Client: Revlon, Inc.
Editor: Roger Shelley, Revlon, Inc.
Publisher: Revlon, Inc.
Director of Design: Martin Stevens, Revlon, Inc.
Agency: Page, Arbitrio & Resen

Art Director: Wes Keebler
Designers: B.K. Hughes, Wes Keebler
Photographer: Richard Clark
Writer: Lou Loeb
Client: Countrywide Credit Industries, Inc.
Agency: The Webb Silberg Company
Art Director: Herb Lubalin
Designer: Mike Aron
Artist: Mike Aron
Editor: Avnet, Inc.
Client: Avnet, Inc.
Publisher: Avnet, Inc.
Production: Kenner Printing Co.

Art Director: Dick Mitchell
Designer: Dick Mitchell
Photographer: Greg Booth
Writers: A.C. Greene, John Stone
Client: Mercantile Texas Corporation
Agency: Richards, Sullivan, Brock & Assoc./The Richards Group

Art Director: Loren Weeks
Designer: Loren Weeks
Photographers: Jerome Hart, Louis Bencze
Artist: Dan Mandish
Writers: Tim Leigh, Nancy Hearon
Client: Cascade Steel Rolling Mills
Publisher/Printer: Schultz/Wack/Weir
Agency: Bronson Leigh Weeks
THE NEWS CORPORATION LIMITED 1981 ANNUAL REPORT

Art Director: Peter Harrison
Designer: Susan Hochbaum
Photographers: Neil Selkirk, Mickey Kaufman, George Bennett
Writer: John Berendt
Client: The News Corporation Limited
Agency: Pentagram Design
It all began in 1959, when stockholders' equity was $16 million. Twenty years later, it was $189 million. Then came the merger offer in 1980 for $230 million. In that same period, total assets went from $372 million to just under $2.4 billion.

Growth in size and strength.
378
Art Director: Jeff Moriber
Designer: Jeff Moriber
Writer: Hill and Knowlton, Inc.
Client: Rabobank
Agency: Hill and Knowlton, Inc.

379
Art Director: Don Ervin
Designer: John Laughlin
Artist: Nick Fasciano
Writer: David Boorstin
Client: Planning Research Corporation
Agency: Siegel & Gale

380
Art Director: Jeffrey Moriber
Designer: Jeffrey Moriber
Photographers: H. Clay White, Dave Mjolsness
Writer: David Satterfield
Client: A.E. Staley
Agency: Hill and Knowlton, Inc.
381
Art Director: Randee Rafkin-Rubin
Designer: Randee Rafkin-Rubin
Photographer: Paul Elfenbein
Writer: Jack Galub
Client: Marubeni America Corporation

382
Art Director: Reginald Jones
Designer: Dawson Zaug
Photographer: John Blaustein
Client: Homestake Mining Company

383
Creative Director: Bob Dennard
Art Director: Rex Peteet
Designer: Rex Peteet
Photographer: Gary McCoy
Writer: Dudley Lynch
Client: North Texas Commission
Agency: Dennard Creative, Inc.

384
Art Director: Eugene J. Grossman
Designer: Eugene J. Grossman
Client: Aero-Flow Dynamics, Inc.
388
Art Director: Lee Beggs
Designer: Lee Beggs
Photographers: Paul Ambrose, Casey Mallough
Writer: John Lindeblad/ISC Systems Corp.
Client: ISC Systems Corporation
Agency: Paul Ambrose Studios

389
Art Directors: Philip Gips, Aubrey Balkind
Designer: Jane Cullen
Photographer: John Hill
Writer: Peter Hauk
Client: Macmillan, Inc.

390
Art Directors: Herb Lubalin, Alan Peckolick
Designers: Herb Lubalin, Alan Peckolick
Client: Touche Ross
Publisher: Touche Ross
Production Co: Sanders Printing Co.

391
Art Director: Gene Rosner
Designer: Gene Rosner
Photographer: Don Anderson
Artist: George Panfil
Writer: Paula Norton
Client: IIT Research Institute
Agency: Brown & Rosner, Inc.
Baldwin’s Decade of Growth

Table: Stockholders' Equity (in Millions)

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<td>StkHld</td>
<td>1000</td>
<td>1200</td>
<td>1400</td>
<td>1600</td>
<td>1800</td>
<td>2000</td>
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<tr>
<td>Yrly Compd Growth Rate</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
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Table: Dividends Per Share (in Dollars)

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<td>Divd</td>
<td>1.20</td>
<td>1.30</td>
<td>1.40</td>
<td>1.50</td>
<td>1.60</td>
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<tr>
<td>Yrly Compd Growth Rate</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
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Table: Earnings Per Share (in Dollars)

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<tr>
<td>Earns</td>
<td>11.50</td>
<td>12.75</td>
<td>14.00</td>
<td>15.25</td>
<td>16.50</td>
<td>17.75</td>
</tr>
<tr>
<td>Yrly Compd Growth Rate</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
</tr>
</tbody>
</table>

392
Art Director Ed Gold
Designer Claude Skelton
Photographer John Cooke
Writer Jane Keller
Client Barnes Engineering Co.
Agency Barton-Gillet Co.

394
Art Director Judy Anderson
Designer Judy Anderson
Photographer Allen Birnbach
Client Baldwin-United
Publisher Printing Service Company

393
Art Director Gene Rosner
Designer Rachel Schreiber Levitan
Photographer Bruce Thomas
Artist George Pantil
Writer Jane Ranshaw
Client MAREMONT CORPORATION
Editor M. Robert Wolfson
Agency Brown & Rosner, Inc.

395
Art Director Jim Berte
Designer Jim Berte
Photographer Steve Kahn
Client Technicolor, Inc.
Agency Robert Miles Runyan & Associates
ome who watched the process thought they were seeing the future.
Pfizer plays a major role in medical areas of concern to the growing numbers of older men and women.
403
Art Director Bennett Robinson
Designer Naomi Burstein
Photographers Ian Berry, Matthew Klein
Client Consolidated Foods Corporation
Agency Corporate Graphics Inc.

404
Art Director Ron Jefferies
Designer Claudia Jefferies
Photographer William James Warren
Writer Frederick J. Fajardo
Client Fluor Corporation
Agency The Jefferies Association

405
Art Director Joseph Piatti
Designer Daniel Terdoslavich
Photographer Ray Fisher
Artist Vasarely
Writers Alex Benet, Penny Lambeth
Client First National Bank of Greater Miami
Agency Piatti/Wolk Design Associates, Inc.

406
Art Director Richard Foy
Designer Julie Gerblick
Photographer The Photo Works/Richard Foy
Writer Paul Harris
Client NBI, Inc.
Agency Communication Arts Inc.
407
Art Director: George Tscherny
Designers: George Tscherny, Elizabeth Coburn Ball
Photographer: John T. Hill
Client: W.R. Grace & Co.
Agency: George Tscherny, Inc.

408
Art Director: Don Johnson
Designers: Barbara Jo Leer
Photographer: Dick Luria
Artist: Kenneth La Barre
Writers: Jane Theberge, Dennis Mog, Dave Bikle
Client: Bell Laboratories
Agency: Johnson & Simpson Graphic Designers

409
Art Director: Bob Pellegrini
Designers: Ed Broderick
Artist: Barry Ross
Client: Loral Corporation
Agency: Pellegrini and Associates, Inc.

410
Art Director: Richard J. Whelan
Designers: Richard J. Whelan, James T. Stanton, Carol Grasmehr
Photographer: Dick Luria
Artist: Jack Tom
Writer: Braun & Company
Client: Chemical New York Corporation
Project Director: James H. Hillestad
413
Art Director: Arnold Wechsler
Designer: Patty Nalle
Photographers: Burt Glinn, Dick Frank
Client: Scott Paper Company
Agency: Mayo-Inrurna Design Inc.

414
Art Directors: Martin Bennett, Randall Hensley
Designers: Martin Bennett, Randall Hensley
Photographer: Doug Barber
Writer: Bernice A. Thieblot
Client: Allentown & Sacred Heart Hospital Center
Agency: The North Charles Street Design Organization

415
Art Director: Arnold Saks
Designer: Robert Jakob
Photographer: Burk Uzzle, Magnum
Client: Aluminum Company of America
Agency: Arnold Saks Inc.

416
Art Director: Benjamin R. Larrabee
Photographers: Jack Merhaut, Dick Luria
Artists: Peter Wing, Mark Fainstein, Toby Seger
Writer: Patricia Shields
Client: Westinghouse Electric Corporation
Agency: Westinghouse Corporate Graphic Design
1988
Art Director: Margie Coates
Designer: Margie Coates
Artist: Margie Coates
Writer: The Hanley Partnership, Inc.
Client: Anheuser-Busch, Inc.
Agency: The Hanley Partnership, Inc.

422
Art Director: Eugene J. Grossman
Designer: Sandra Meyers
Photographer: Arthur Beck
Writer: Eliot Tozer
Client: Alghanim Industries
Production Co: Sanders Printing

423
Art Director: Eugene J. Grossman
Designers: Ken Godat, Don Burg
Photographer: Arnold Newman
Client: Peat, Marwick, Mitchell & Co.
Production Co: Craton Graphics Company, Inc.
424
Art Directors Craig Bernhardt, Janice Fudyma
Designers C. Bernhardt, J. Fudyma, D. Duerr, R. Gorman, K. Thompson
Photographers Various
Artists Various
Writers Various
Client W.R. Grace & Co.
Editor J. Cole
Publisher W.R. Grace & Co.
Agency Bernhardt Fudyma Design Group

425
Art Director Ted Nagata
Designer Ted Nagata
Photographer Grant Heaton
Artists Eric Robinson, D.J. Hutchinson, Jillaire Robinson, Mark Hess, Ted Nagata, Brent Croxton, Greg Erickson, Paul Seo, Cal Nez
Client Art Directors Salt Lake City
429
Art Director: Don Johnson
Designer: Bonnie Berish
Photographers: George Mattei & Robert Schlegel
Writer: Melvin J. Grayson
Client: Nabisco Brands, Inc.
Editor: M. Virginia McLeod
Agency: Johnson & Simpson Graphic Designers

430
Art Director: Linda Hinrichs
Designer: Linda Hinrichs
Artists: John Hayatt, Paul Fusco, Ward Schumaker, Philippe Weisbecker
Writer: Delphine Hirasuna, Potlatch Corp.
Client: Potlatch Corp.
Publisher: George Rice & Sons
Agency: Jonson Pedersen Hinrichs & Shakery

431
Art Director: Eugene J. Gossman
Designer: Ken Goda', Sandra Meyers
Writer: Anspach Grossman Portugal Inc.
Client: Peat, Marwick, Mitchell & Co.
Production Co.: Crafton Graphic Company, Inc.

432
Art Director: Brian Boyd
Designers: Brian Boyd, Scott Eggers
Artists: Various
Writer: Joel Sarrett
Client: Muscular Dystrophy Association
Agency: Richards, Sullivan, Brock & Assoc. / The Richards Group
433
Art Director: Kit Hinrichs
Designers: Kit Hinrichs, Barbara Vick
Photographers: Tom Tracy, Armando Diaz, George Hall
Artists: Everett Peck, Dennis Zieminski, Steve Gerber
Writer: Dave Sanson, Crocker National Corp.
Client: Crocker National Corporation
Editor: Peterson & Dodge
Publisher: Graphic Arts Center
Agency: Johnson Pedersen Hinrichs & Shakery

434
Art Director: Kathy Forsythe
Designers: (1) Bill McDowell, (2) Caroline Hartwell, (3) Kathy Forsythe
Writers: Marge Tresley, Dan Kubera, Diana Ichkoff
Client: CCA Employee Communications
Editor: Marge Tresley
Agencies: (1 & 2) Cagney & McDowell, (3) CCA Communications

435
Art Directors: Robert Petrocelli, Michael Bracco
Designers: Robert Petrocelli, Michael Bracco
Photographer: Grant Roberts
Artists: Ivan Powell (inside), Bob Bidner (cover)
Client: Ted Bates Worldwide, Inc.
Editor: Jeanne Deisener
Production Co: Sterling Regal Graphics
Agency: Ted Bates Worldwide, Inc.
436
Art Director: John Muller
Designers: John Muller, Mary Stanley
Photographers: Hartzell Grey, R.C. Nible
Writers: Rob Price, Jerry Schleicher
Client: Valentine-Radford, Inc.
Editor: Rob Price
Publisher: Valentine-Radford, Inc.
Agency: Valentine-Radford, Inc.

437
Art Director: Kit Hinrichs
Designers: Kit Hinrichs, Gillian Smith
Photographers: John Blaustein, Tom Tracy
Writer: Russom & Leeper
Client: Hills Bros.
Publisher: Pacific Rotaprinting
Agency: Jonson Pedersen Hinrichs & Shakery

438
Art Director: Terry Ross Koppel
Designer: Terry Ross Koppel
Artist: Anthony Russo
Client: The Boston Globe
Editor: Mary Jane Patrone
Publisher: The Boston Globe
Agency: T. Ross Koppel

439
Art Director: Harold Matossian
Designer: Steven Schnipper
Client: Knoll International
Agency: Knoll Graphics
Art Director: Kit Hinrichs
Designers: Kit Hinrichs, Barbara Vick
Photographer: John Blaustein
Artists: Steve Gerber, Tim Lewis, John Mattos, Hank Osuna
Writer: Dave Sanson, Crocker National Corp.
Client: Crocker National Corporation
Editor: Peterson & Dodge
Publisher: Graphic Arts Center
Agency: Johnson Pedersen Hinrichs & Shakery

Art Director: Barry Bomzer
Designers: Barry Bomzer, Patrick McDonough
Writers: Julian Weiss, Fred Pillsbury, Margaret A. Bengs, Maury Breecher, Jack Denton Scott, Robert Suarez
Editor: Robert Suarez
Agency: Bomzer Associates, Inc.

Art Director: Patrick Louden
Designer: Patrick Louden
Artist: Patrick Louden
Client: Pratt & Whitney Aircraft - Media Communications
Editor: Steve Lokker

Art Director: Kit Hinrichs
Designers: Kit Hinrichs, Barbara Vick
Artist: John Mattos
Writer: Dave Sanson, Crocker National Corp.
Client: Crocker National Corporation
Editor: Peterson & Dodge
Publisher: Graphic Arts Center
Agency: Jonson Pedersen Hinrichs & Shakery
446
Art Directors: Mort Kallan, Michael Bracco
Designers: Mort Kallan, Michael Bracco
Photographers: Grant Roberts (inside), Bjorn Winses (cover)
Art: Norm Doherty
Client: Ted Bates Worldwide, Inc.
Editor: Jeanne Delsener
Product: Sterling Regal Graphics
Agency: Ted Bates Worldwide, Inc.

447
Art Director: James Jarratt
Designers: J.C. Almqist, Dana Jones
Photographers: Burgess Blevins, Ed Eckstein
Project Managers: Stephen Smiley, Jane Shannon
Client: Citibank
Agency: The Creative Department, Inc.

448
Art Directors: Mort Kallan, Michael Bracco
Designers: Mort Kallan, Michael Bracco
Photographers: Grant Roberts (inside), Phil Marco (cover)
Art: Teresa Fasolino
Client: Ted Bates Worldwide, Inc.
Editor: Jeanne Delsener
Production Co: Sterling Regal Graphics
Agency: Ted Bates Worldwide, Inc.
449  
Art Director Bruce Blackburn  
Designers Bruce Blackburn, Stephen Loges  
Photographer Burt Glinn  
Writer IBM Corporate Personnel Communications  
Client IBM Corporation  
Editor Jerry Blood

450  GOLD AWARD  
Art Directors Jay Loucks, Chris Hill  
Designers Chris Hill, Mark Geer  
Photographer Gary Braasch  
Writer Lee Herrick  
Client Compendium  
Agency Loucks Atelier, Houston

451  SILVER AWARD  
Art Director Arthur Congdon  
Designer Arthur Congdon  
Photographer CBS Entertainment Division, Photo Unit  
Writer Barbara Coulter Cox  
Client CBS Television Network/Sales/Marketing Services  
Editor Donald W. Evers, Jr.  
Publisher CBS Inc.  
Printer Eastern Press, Inc.  
Design Firm Congdon Macdonald inc.

452  DISTINCTIVE MERIT  
Art Director James Sebastian  
Designers James Sebastian, Michael Lauletano  
Photographers Joe Standart, Elizabeth Heyert  
Writer Ralph Caplan  
Client MARTEX/West Point Pepperell  
Agency Designframe, Incorporated
Art Directors: David Edelstein, Nancy Borin, Lanny French
Designers: Wilkins & Peterson, Edelstein/Borin
Photographer: Mary Kay Bernitt
Writer: Ron Koliha
Client: Generra Sportswear
Production Co: United Graphics
Agency: Edelstein/Borin Advertising

Art Director: Barbara Shimkus
Designer: Barbara Shimkus
Photographer: Swain Edens
Artist: Diane McMurry
Writer: Ann Eklund-Phillips
Client: Guido Brothers Construction Co.
Agency: Barbara Shimkus/Graphic Design

Art Director: Joseph M. Essex
Designer: Joseph M. Essex
Photographers: Eric Futran, Joseph M. Essex
Artist: Judith Austin Essex
Writer: Judith Austin Essex
Client: Judith Austin Essex/SX Design
Agency: Burson-Marsteller Design Group

Art Director: Marie Avona
Designer: Marie Avona
Photographer: Jeanne Strongin
Artist: Jeanine Colini
Writer: Admissions & Financial Aid Staff
Client: Pratt Institute
Editor: Marie Avona
Publisher: Marie Avona
457
Art Directors: Toshiko Mori, Jeffrey Blonde
Designers: Toshiko Mori, Jeffrey Blonde
Photographer: Robert Murray
Artist: Seymour Chwast
Writers: Kristin Joyce, Abbie Simon
Client: Greenwood Consultants

458
Art Directors: Harold Burch, Ken White
Designer: Harold Burch
Writer: Art Paquette
Client: Aldus Type Studio, Ltd.
Editor: Art Paquette
Agency: Ken White Design Office, Inc.

459
Art Directors: Marty Neumeier, Sandra Higashi
Designers: Sandra Higashi, Byron Glaser, Rikki Conrad
Writers: Marty Neumeier, Rikki Conrad
Client: C-D Investment Company
Agency: Neumeier Design Team

460
Art Director: Jay Loucks
Designers: Jay Loucks, Betty Thomas
Photographer: Joe Baraban
Artist: Larry Olez
Writers: Paul Meyer, Roy Binion
Client: Wolff Morgan
Agency: Loucks Atelier, Houston
THESE TIMES DEMAND MORE OF AMERICA'S LEADERS
Art Directors: Linda Lane, Paul Hawken
Designer: Linda Lane
Photographer: Sylvia Johnson (Cover Photo)
Artist: Mimi Osborne
Writer: Paul Hawken
Client: Smith & Hawken Tool Company
Editor: Paul Hawken

Art Director: Dennis Benoit
Designer: Dennis Benoit
Photographer: Gary Blockley
Writer: Bill Baldwin
Client: The Jarvis Press
Agency: Ben-Wah Design, Inc.

Art Directors: Joel Howard, Cliff Gillock
Designers: Joel Howard, Wayne Franks
Photographer: Frank Cruz
Writer: Wayne Franks
Client: Goodwin, Dannenbaum, Littman & Wingfield
Agency: Goodwin, Dannenbaum, Littman & Wingfield

Art Director: Holley Flagg
Designer: Holley Flagg
Artists: Holley Flagg
Writer: Kathy Petersen
Client: TIME Inc.
Editor: Marjorie Rafael
Director: Marjorie Rafael
THERE'S NO OTHER MAGAZINE LIKE IT.
472
Art Director: Russ Luedke
Designer: Russ Luedke
Photographers: John Noye, Tony Leonard
Writer: Russ Luedke
Client: Midtec Paper Corporation
Production Co: Winnebago Corporation
Agency: Media House Inc.

474
Art Director: Virginia A. Clarke
Designer: Virginia A. Clarke
Photographer: Mark Packo
Writer: Virginia A. Clarke
Client: Acorn Press

473
Art Directors: Douglas Boyd, Scott A. Mednick
Designer: Gordon Tani
Writers: Nancy Goliger, Iris Zurawin, Scott A. Mednick
Client: Polygram Pictures
Agency: Douglas Boyd Design and Marketing

475
Art Director: Bart Ivic
Designer: Chip Cappelucci
Writer: Peter Jones
Client: Locite Corporation
476
Art Director: Jay Loucks
Designer: C. Randall Sherman
Photographers: Arthur Meyerson, Tom Payne, Michael Von Helms
Writer: JoAnn Stone
Client: Cadillac Fairview
Agency: Loucks Atelier, Houston

477
Art Director: Woody Pirtle
Designer: Woody Pirtle
Photographer: Mike Haynes
Writer: Mary Keck/Corgan Associates
Client: Corgan Associates AIA/American Airlines
Agency: Woody Pirtle, Inc.

478
Art Director: Dick Lemmon
Photographer: Dennis Manarchy
Writer: Jan Zechman
Client: Midland Hotel
Agency: Zechman and Associates

479
Art Director: John Casado
Designer: John Casado
Photographer: Oliviero Toscani
Writer: Esprit De Corp
Client: Esprit De Corp
Publisher: Esprit De Corp
You can count on John to deliver. He helped us work up cost figures on our last bond issue that were right on target. And he stuck to them.

Out of a $124 million issue, we've had less than 0.1% change orders. When changes on most school projects run 4-6%, that's unbelievable.
483
Art Director: Lowell Williams
Designer: Bill Carson
Photographer: Jim Sims
Artist: Tom McNeff
Writer: Lee Herrick
Client: Serv-Rigs, Inc.
Agency: Lowell Williams Design, Inc.

484
Art Director: John deCesare
Designer: John deCesare
Artists: Various
Writer: Beryl Bridges
Client: The Illustrators Workshop
Publisher: Lindenmeyr Paper Company
Agency: deCesare Design Associates

485
Art Directors: David November, Marie-Christine Lawrence
Designers: Marie-Christine Lawrence, Clement Mok, Noel Werrett
Artist: Tom Carnase
Writer: Francis Piderit
Producer: Tom Rinaldi
486
Art Directors: John Hornall, Jack R. Anderson
Designers: Jack R. Anderson, John Hornall, Rey Sabado
Photographer: John Terance Turner
Writers: Rachel Bard, Debbie Tonkovich
Client: Westin Hotels
Production Co: Print Northwest
Agency: Cole & Weber Design Group

487
Art Director: Rex Peteet
Designer: Rex Peteet
Artist: Rex Peteet
Writer: Rex Peteet
Client: Stan Eichelbaum
Agency: Dennard Creative, Inc.

488
Art Directors: Frank Ombres, Flavian Cresci
Designer: Flavian Cresci
Photographer: Brian Kosoff
Writer: Stephen DeGange
Client: Atalanta Corporation
Production Co: Starkman & Company
Agency: Promotion Alley, Inc.

489
Art Director: Harvard Toback
Designer: Harvard Toback
Photographer: David Langley
Artist: Charles E Chambers
Writer: Arthur Einstein
Client: Steinway & Sons
Agency: Lord, Geller, Federico, Einstein
January

A review of individual performance by the manager is scheduled for the end of the month. The manager will discuss the employee's performance with the employee and provide any necessary guidance or feedback. The manager will also discuss the employee's performance with the employee's supervisor and, if necessary, with higher-level managers.

February

The manager will provide a written performance evaluation to the employee. The evaluation will include a summary of the employee's performance, a rating of the employee's performance, and recommendations for future performance improvement.

March

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

April

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

May

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

June

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

July

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

August

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

September

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

October

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

November

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.

December

The manager will provide a summary of the employee's performance to the employee's supervisor and, if necessary, to higher-level managers. The manager will also provide a summary of the employee's performance to the employee's human resources representative.
493
Art Director Gary Gukeisen
Designer Gary Gukeisen
Photographer Peter Samerjan
Artist David Hessemer (National Meeting Co.)
Writer Patti McGrath
Client Jantzen Inc.
Agency Jantzen Ad Dept. Inc.

494
Art Director John F. Burk
Designer John F. Burk
Photographer Steve Longley
Artist Graphics Group
Writer Burke Walker
Client T. Rowe Price
Agency Richardson, Myers & Donofrio

495
Art Director Jim Jacobs
Designer Jim Jacobs
Photographer Bob Shaw
Artist Sean Early
Writer Jim Jacobs
Client Broyles & Broyles, Inc.
ILFORD Cibachrome II

For color enlargements that capture and keep all the beauty of your chrome.
Art Directors  David November, Marie-Christine Lawrence
Designers  David November, Marie-Christine Lawrence, Vanya Akraboff
Artists  Tom Camase, Marty Norman
Producer  Mike Dunn

Art Director  Harvard Toback
Designer  Don Buckler
Photographer  Pete Scolamiero
Artists  Larry Ottino, Peter Taylor
Writer  Gilbert Ziff
Client  Steinway & Sons
Agency  Lord, Geller, Federico, Einstein Inc.

Art Director  Jeff Barnes
Designer  Jeff Barnes
Photographers  Various (Dennis Manarchy shown in photos)
Writer  Paul Casper
Client  Chicago Talent
Publisher  Chicago Talent, Inc.
Agency  Alexander Communication

Art Director  Martha Voulas
Designers  June Robinson, Martha Voulas
Photographer  Harve Bergman
Artists  Martha Voulas, Diana Huff
Writer  Peter Alexander
Client  Donghia Furniture Company, Residential Div.
Editor  John Hutton
Agency  Martha Voulas Productions, Inc.
501
Art Director: Bennett Robinson
Designer: Bennett Robinson
Photographers: Various
Artists: Various
Writers: Adrienne Claiborne, Bennett Robinson
Client: Corporate Graphics Inc.
Agency: Corporate Graphics Inc.

503
Art Director: Warren Hanson
Designers: Warren Hanson, Joan Clothier
Photographer: Rick Dublin
Artist: Warren Hanson
Writer: Warren Hanson
Client: Webster Lumber Company

502
Art Director: Philip Gips
Designers: Philip Gips, Denys Gustafson
Photographer: Tom Hollyman
Writer: Michael Steinberg
Client: Champion International Corporation

504
Art Director: Steve Miller
Designer: Steve Miller
Photographer: Tom Casalini
Writer: Jerry Steadham
Client: Garrison, Jasper, Rose & Company
Agency: Garrison, Jasper, Rose & Company
505
Art Director: Dennis Caldwell
Designer: Dennis Caldwell
Photographer: Mert Carpenter
Writer: Mark Aulman
Client: RJB/Interland
Production Co.: Pacific Roto Printing
Agency: Carter, Callahan & Associates

506
Art Director: Jim Doyle
Designer: Jim Doyle
Photographer: Mickey McGuire/Boulevard Photographic Inc.
Artist: Konrad Kahl
Writer: Jim Lodge
Client: Toyota Motor Sales, U.S.A., Inc.
Publisher: Anderson Litho Co., Los Angeles, CA.
Creative Director: Sean K. Fitzpatrick
Agency: Dancer Fitzgerald Sample, Inc./S. Calif.

507
Art Director: Jann Church Adv. & Graphic Design, Inc.
Designer: Jann Church Adv. & Graphic Design, Inc.
Photographer: Cover: Walter Urie Photography; Annual Spreads: Schwartz Studios
Writer: Jann Church Adv. & Graphic Design, Inc.
Client: The Mead Paper Co./The Mead Library of Ideas
Editor: Jann Church Adv. & Graphic Design, Inc.
Printer: The Hennegan Company
Typography: Headliners of Orange County

508
Art Director: Adler-Schwartz Graphics, Inc.
Designer: Adler-Schwartz Graphics, Inc.
Photographer: Steve Longley
Writer: Bob Cooke
Client: Perfect Books (Bindery)
Publisher: Wolk Press, Inc.
Production Co.: Wolk Press, Inc. & Adler-Schwartz
509
Art Director: Robert Cipriani
Designer: Robert Cipriani
Photographer: Clint Clemens
Artist: John Gatie
Writers: Mark Myers, Judy Myers, Christine Flouton
Client: S.D. Warren Paper Company, Inc.
Typographer: Typographic House
Printer: Lebanon Valley Offset
Production Managers: Andre Cordello, David Lopes
Agencies: Robert Cipriani Associates, Gunn Associates, Myers & Myers

510
Art Director: Jann Church Advertising & Graphic Design, Inc.
Designer: Jann Church Advertising & Graphic Design, Inc.
Photographer: Cover: "4 x 5" & photobank duotone: Walter Urie Photography
Artist: Graphics: Jann Church Advertising & Graphic Design, Inc.
Writer: Jann Church Advertising & Graphic Design, Inc.
Client: Signal Landmark
Editor: Jann Church Advertising & Graphic Design, Inc.
Printer: Hutton/Roach Lithography
Typography: Headliners of Orange County
511
Art Director: Stephen Miller
Designer: Stephen Miller
Photographer: Michael Haynes
Writer: John Stone
Client: Missouri-Kansas-Texas Railroad
Agency: Richards, Sullivan, Brock & Assoc./The Richards Group

514
Art Director: Loren Weeks
Designer: Loren Weeks
Artist: Loren Weeks
Writer: Dave Bronson
Client: Packouz & Steinberg
Printer: Key Lithograph
Agency: Bronson Leigh Weeks

513
Art Directors: Mikio Osaki, Jon Anderson, Don Weller
Designer: Don Weller
Photographers: Stan Caplan, Mark Wagner
Artist: Everett Peck
Writer: Bob Porter
Client: TDCTJHTBIPC
Editor: Jon Anderson
Publisher: TDCTJHTBIPC

515
Art Director: Steven Jacobs
Designer: Steven Jacobs
Artists: Dennis Zaminski, John Mattos, Ed Jaciow, Norman Orr
Writer: Maxwell Arnold
Client: Simpson Paper Company
516
Art Director: Peter Windett
Designer: Peter Windett
Photographer: Tessa Traeger
Writer: Cyrus Harvey
Client: Crabtree & Evelyn, Ltd.
Production Co.: Van Dyck Printing, Inc.
Agency: Peter Windett Associates

517
Art Director: Charles Fillhardt
Designer: Cathy Danzeisen
Photographers: Becker Bishop, Pete Turner
Writer: Lynne Bowman
Client: Calma
Agency: Berghold, Fillhardt & Wright, Inc.

518
Art Director: Robert J. Warkulwiz
Designer: Robert J. Warkulwiz
Photographer: Thad Richardson
Artist: Michael Rogalski
Writer: Alan Turetz
Client: Citicorp
Agency: Warkulwiz Design

519
Art Director: Bruce Blackburn
Designer: Bruce Blackburn
Photographer: Alan Orling
Writer: Champion Corporate Creative Services
Client: Champion International Corporation
Knoll

The Haigh Table

Art Directors: David November, Marie-Christine Lawrence
Designers: David November, Douglas Grimett
Artist: Ted Andresakes
Writer: David November
Client: CBS Television Network
Producer: John Smith

Art Director: Nick deSherbinin
Designer: Nick deSherbinin
Photographer: Stein-Mason Studio
Artist: Roger Huysen
Writer: Chuck Matzell
Client: Acushnet Company
Agency: Humphrey Browning MacDougall

Art Director: Harold Matossian
Designer: Steven Schnipper
Photographer: Mario Carrieri
Client: Knoll International
Agency: Knoll Graphics

Art Director: Jay Loucks
Designer: Chris Hill
Photographer: Joe Baraban
Artist: Tom Bailey
Writer: Lee Herrick
Client: Gerald D. Hines Interests
Editor: Susan Scace
Agency: Loucks Atelier, Houston
OCTOBER 24, 1979, President Spencer W. Kimball dedicated a beautiful garden on the Mount of Olives in Jerusalem to the memory of Orson Hyde, the early LDS Apostle who offered a dedicatory prayer of the land of Israel on that site in 1841.

The Orson Hyde Memorial Garden is a part of the Jerusalem National Park and is not owned by the Church.
CRUISING MOTORCYCLES.
BY THE PEOPLE.
FOR THE PEOPLE.

528
Art Director: David A. Ashton
Designer: David A. Ashton
Photographer: Don Carstens
Writer: AIA Research Corporation
Client: American Institute of Architects
Agency: Ashton-Worthington, Inc.

529
Art Director: Jud Smith
Photographer: Dennis Manarchy
Artist: McNamara & Associates/Conrad Flatkowski
Writer: Ron Sackett
Client: Harley-Davidson Motor Company
Agency: Carmichael-Lynch, Inc.

530
Art Director: Dick Baker
Designers: Jack Amuny, Dick Baker
Photographers: Bob Gomel, Harry Seawell, Dick Baker
Artist: Larry McEntire
Writer: Pat Carrithers
Client: Gulf Oil Corporation
Agency: Ketchum Communications
531
Art Director  David Bartels
Designer  David Hencke
Photographer  Dale Taylor
Artists  Bettman Archives, St. Louis Library /
Lance Jackson, Dave Hencke
Writer  Maurice Wright
Client  Anheuser-Busch, Inc.
Agency  The Hanley Partnership, Inc.

532
Art Director  David A. Ashton
Designer  Elizabeth Nead
Photographer  Richard Anderson
Writer  Douglass Forsyth
Client  Chapel Valley Landscaping Co.
Agency  Ashton-Worthington, Inc.
TOURING MOTORCYCLES. BY THE PEOPLE. FOR THE PEOPLE.

Art Director: Jud Smith
Photographer: Dennis Manarchy/Image Bank
Artist: McNamara & Associates/Conrad Fialkowski
Writer: Ron Sackett
Client: Harley-Davidson Motor Company
Agency: Carmichael-Lynch, Inc.

Creative Director: Charles V. Blake
Art Directors: E. Zeitsoff, V. Kalayjian, T. Matsuura
Designer: Tetsuya Matsuura
Photographers: Various
Writer: Hal Alterman
Client: NBC Marketing
Production Co: Jurist Co., Inc.
Art Director Bob Coonts
Designer Bob Coonts
Photographer Colorado State University
Artists Mike Lizama, Doug Post
Writer Ron Williams
Editor Mims Harris
Client Colorado State University
Typographer B. Vader Phototypesetting

Art Director Stephen Burns, Hildy Burns
Designers Hildy Burns, Stephen Burns
Photographers Stephen Burns, Hildy Burns
Artist Hildy Burns
Writer Peter Jones
Client Western Athletic Clubs, Inc.
Agency Burns & Associates, Inc.

Art Director Maggy Cuesta
Designer Maggy Cuesta
Photographer Arthur Meyerson
Writer Peter Heyne
Client Regency Development Company
Agency Ben Carter & Assoc.

Art Director Bob Salpeter
Designer Bob Salpeter
Artist Jim Victorine
Client E.F. Hutton
539
Art Director: Melissa Moger Gilbert
Designer: Joseph Gilbert
Photographer: Various
Artist: Various
Writer: Edward Newhall
Client: Rhode Island School of Design
Editor: Thomas C. Pautler
Publisher: Rhode Island School of Design

540
Art Director: Steve Connatser
Designers: Steve Connatser, David Kampa
Photographer: Eric Lindstrom
Artist: Steve Connatser
Writer: Linda Smith
Client: Triton Oil Corp.
Agency: Connatser & Crum

541
Art Director: Ann-Marie Light
Designer: Ann-Marie Light
Photographer: Anthony Edgeworth
Writer: Mitch Epstein
Client: Fieldcrest Mills, Inc.
Editor: Jan Dwyer
Agency: Epstein Raboy Advertising

542
Art Director: Robert Cargill
Designer: Bonnie Lovell
Photographer: Neal Higgins
Writers: Joe Torre, Mike McMahon
Client: Coats & Clark
Agency: Cargill and Associates, Inc.
543
Art Director: Robert Cipriani
Designer: Robert Cipriani
Artist: Janis Plauger
Writers: Peter Stavropulos, Maura Milden, Bill Manning
Client: Honeywell Information Systems
Typographer: Typographic House
Printer: Congraf Printing Co.
Agency: Robert Cipriani Associates

544
Art Director: Jud Smith
Photographer: Dennis Manarchy
Artist: McNamara & Associates/Conrad Fialkowski
Writer: Ron Sackett
Client: Harley-Davidson Motor Company
Agency: Carmichael-Lynch, Inc.
545
Art Director John P. Traynor/Studio West
Designer John P. Traynor/Studio West
Photographer Al Bonanno
Writer Betsy Lee
Client Conklin Company, Inc./Nexus
Printer Bolger Publications
Director Tom Misurek
Typographer Great Faces
Agency Studio West

546
Art Director Dabni Harvey
Designer Dabni Harvey
Photographer Roger Bell
Artist Gordon Bellamy
Writer Cindy Ferrell
Client Texas Scottish Rite Hospital
Agency The Collateral Group

547
Art Director Lowell Williams
Designers Lowell Williams, Bill Carson, Lance Brown
Photographers Joe Baraban, Jim Sims
Artists Tom McNeill, Sue Yates
Writer Jo Ann Stone
Client Cadillac Fairview Urban Development, Inc.
Agency Lowell Williams Design, Inc.
Cincinnati Graphic Arts Directory

548
Art Director: Robert Burns
Designer: Yoichi Shimizu
Artist: Yoichi Shimizu
Writers: Robert Burns, Jim Hynes
Client: The Banff Centre
Agency: Burns, Cooper, Hynes Limited

551
Art Director: Joseph Gilbert
Designer: Melissa Moger Gilbert
Photographers: Various
Artists: Various
Writer: Thomas C. Pautler
Client: Rhode Island School of Design
Editor: Thomas C. Pautler
Publisher: Rhode Island School of Design

549
Art Director: Charles Byrne/Colophon
Designer: Charles Byrne/Colophon
Photographer: Charles Byrne/Colophon
Client: The Hennegan Company

552
Art Director: John Dearlove
Designer: Terry Okura
Photographer: Alex Bachnick
Artist: Terry Okura
Writer: Dick Clay
Client: Central Rubber Co.
Agency: Clay/Deartlove & Affiliates, Inc.
553
Art Director: Brian Stewart
Designer: Brian Stewart
Photographer: MARVY! Advertising Photography
Artists: Seymour Chwast, Richard Mantel, John Collier
Writers: Fred Senn, Bill Wells
Client: Wilson Learning Corp
Agency: Stewart & Stewart

554
Art Director: Craig Frazier
Designer: Craig Frazier
Photographers: Mark Gottlieb, Rudi Legname, Don Shapero, Tom Tracy
Writer: John Frazier
Client: Solzer & Hail, Inc.
Agency: Jorgensen/Frazier, Inc., Jaciow Kelley

555
Art Director: Dallas Powell
Designer: John M. Cernak
Artist: Tim Bruce
Writer: Peter Allan
Client: R.J. Reynolds Industries

556
Art Director: Peter McGuggart
Designers: Peter McGuggart, Mel Johnson
Photographer: Jack Elness
Writer: Paul Kirshon
Client: IBM National Marketing Division
Agency: Compton Advertising Inc.
Art Director: Jorge Alonso
Designer: Jorge Alonso
Photographers: Paul Cleveland, Roger Marshutz
Writer: Farida Fotouhi
Client: Volunteers of America
Agency: Fotouhi Alonso

564
Art Director: McRay Magleby
Designer: McRay Magleby
Artist: McRay Magleby
Writer: Norman A. Darais
Client: Brigham Young University
Editor: Norman A. Darais
Producer: Brigham Young University
Agency: Graphic Communications
565
Art Director: Jerry Blank
Designers: Jerry Blank, Alice Baker, Linda Degastaldi
Photographer: Judson Allen
Writer: Jerry Blank
Client: The Blank Design Group
Production Co: House of Printing
Agency: The Blank Design Group

566
Art Director: Alan Spaeth
Designer: Alan Spaeth
Photographer: Robert Latorre
Writer: Barry Wells
Client: Federal Reserve Bank of Dallas
Agency: Robert A. Wilson Associates
Art Directors: Joseph Toth, David Hlebcar
Designers: Joseph Toth
Artists: John Chuldenko, Dorothy Wozniak, Elaine Wozniak
Client: The Lubrizol Corporation
Agency: Kalman, Hlebcar & Kuhns

Art Directors: John Luckett, Susan Slover
Designers: Susan Slover
Photographers: Jerry Friedman
Writers: John Luckett, Ralph Destino, Barbara Ajmone-Marsan
Client: Cartier
Agency: Luckett & Slover Inc.

Art Director: Peter Bradford
Designers: Peter Bradford, Alexandra Snyder
Photographers: Michael Pateman, Frank Chaney
Artist: Antonio Goldmark
Writer: David Goodman
Client: Grow Tunneling Corp.
Editor: David Goodman
Publisher: Grow Tunneling Corp.
Agency: Peter Bradford and Associates

Art Director: Wayne C. Roth
Designers: Wayne C. Roth
Photographer: Jeff Smith
Writer: Pat Flanagan
Client: RKD Oil, Inc.
Production Co.: Corpcom New Jersey
Agency: Roth + Associates
571
Art Director Keith Sheridan
Designers Keith Sheridan, Jouk van der Werff
Photographers Steven Caras, Paul Kolnik
Writer Nancy Norman Lassalle
Client New York City Ballet, Inc.
Editor Nancy Norman Lassalle
Publisher New York City Ballet, Inc.
Agency Keith Sheridan Associates, Inc.

572
Creative Director Charles V. Blake
Art Directors Elaine Zeitsoff, Vasken Kalayjian
Designer Steve Gans
Writer Hal Alterman
Client NBC Marketing
Production Co. Crafton Printers

573
Art Director Janis Koy
Designer Janis Koy
Photographer Joe Baraban
Writer Bill Pettus
Client Durden & Fulton, Inc., General Contractors
Agency Pettus Advertising

574
Art Director Bill Bonnell/Bonnell & Associates
Designer Bill Bonnell/Bonnell & Associates
Writer Michael Steinberg
Client Champion International Corporation
Editor Marian Jill Sendor
Publisher Champion International Corporation
Director Marian Jill Sendor
Production Co. Herbrick & Held Printing Company
Agency Bonnell & Associates
Art Director: James Sebastian
Designers: James Sebastian, Michael Lauretano
Photographer: Joe Standart
Client: MARTEX/West Point Pepperell
Agency: Designframe, Incorporated

Art Director: Alex Tsao
Designer: Alex Tsao
Photographer: Mario Carrieri
Writer: Dick Raboy
Client: Knoll International
Agency: Epstein Raboy Advertising
577
Art Director: Karen Kutner Katinas
Designers: Karen Kutner Katinas
Photographer: Ed Gallucci and Image Bank
Artist: Charles Katinas
Writer: Jane Keen
Client: Merrill Lynch, Pierce, Fenner & Smith, Inc.
Agency: Katinas Design

579
Designer: Bill Bonnell
Photographers: Gerhard Gscheidle, Rudolph Janu
Writer: Michael Steinberg
Client: R/Greenberg Associates, Inc.
Editor: Sandra Payne
Publisher: R/Greenberg Associates, Inc.
Producer: Robert M. Greenberg

578
Art Director: Gene Rosner
Designers: Gene Rosner, Kathleen Sullivan Kaska
Photographer: Don Anderson
Artists: Various
Writers: Peg Wander, Bob Levi
Client: IIT Research Institute
Agency: Brown & Rosner, Inc.

580
Art Director: Stephen Miller
Designer: Stephen Miller
Photographers: Various
Artist: Stephen Miller
Writer: Howard Sutton
Client: Vecta Contract
Agency: Richards, Sullivan, Brock & Assoc / The Richards Group
© 1990 the One Club
586
Art Director: Robert M. Halliday
Designer: Robert M. Halliday
Artists: Keith Spears, Robert Halliday
Client: Cummins Engine Company
Agency: Halliday & Associates

587
Art Director: Robert L. Whiting
Designer: Richard Wehrman
Photographer: David Sachter
Artists: Richard Wehrman, David Buck, Robert Whirling, Dale Campbell
Writer: Rick McLay
Client: Bob Wright Studio, Inc.

588
Art Directors: Doug Akagi, Richard Burns
Designers: Doug Akagi, Steve Bragato
Photographers: George Selland, Bill Arbogast
Artists: Steve Bragato
Writers: John Eastor, Doug Taylor
Client: Peterbilt Motors Company
Agency: The GNU Group/Sausalito, Houston

589
Art Director: Barbara Balch
Designer: Barbara Balch
Artist: Rebecca Archev
Writer: Lee Edward Stern
Client: The Upjohn Company
Printer: The Press of A. Colish
Agency: Manning, Selvage & Lee
WHAT'S CABLE TV?

And 27 other questions you may want to ask about the cable system coming to Columbia Heights and Hilltop.

ANSWERED BY TELEPROMPTER.

590
Art Director: Mike Murray
Designer: Mike Murray
Artist: Anne Egan/Spectrum Studios
Writer: Jim Moore
Client: Teleprompter/Westinghouse
Agency: Chuck Ruhr Advertising, Inc.

592
Art Director: Carl T. Herrman
Designers: Carl T. Herrman, Michael David Brown
Artist: Michael David Brown
Client: San Francisco Theological Seminary

593
Art Director: Ken Silvia
Designer: Ken Silvia
Photographer: Ted Gee
Artist: Anna Davidian
Client: Ella
Agency: Ken Silvia Design Group
Art Director: John deCesare
Designers: Connie Huebner, John deCesare
Photographer: Michael Waine
Writer: Ciaran McCabe
Client: Asta Designs
Agency: deCesare Design Associates

596
Designer: Ford, Byrne & Associates
Photographer: Dan Moerder
Client: Insurance Company of North America
Agency: Ford, Byrne & Associates

Art Director: Richard Kilmer
Designer: Richard Kilmer
Artist: Richard Kilmer
Writer: Peter Heyne
Client: Hemisphere Licensing Corp.
Agency: Ben Carter & Associates

Art Director: Robert Guirlinger
Designer: Mark Riedy
Photographer: Spectrum, Division of Swink
Artists: John Maggard, Mark Riedy
Writers: Don Folger, Dale Kaiser
Client: Prestolite Electronics Division
Agency: Howard Swink Advertising
LETTERS from a SELF-MADE MERCHANT to his SON.

By GEORGE HORACE LORIMER

EXCERPTED for your EDIFICATION and AMUSEMENT by the UNIVERSITY of CHICAGO GRADUATE SCHOOL of BUSINESS.
602
Art Director: Woody Pirtle
Designer: Woody Pirtle
Photographer: The Handweavers Guild of America
Writer: The Handweavers Guild of America
Client: The Handweavers Guild of America
Agency: Woody Pirtle, Inc.

601
Art Director: Cap Pannell
Designer: Cap Pannell
Photographer: Philip Branner
Artist: Cap Pannell
Writer: Cap Pannell
Client: John A. Williams, Printer
Production Co: John A. Williams, Printer
Agency: Cap Pannell & Company, Dallas

603
Art Director: Mark Geer
Designer: Mark Geer
Photographer: Jim Sims
Writer: Lee Herrick
Client: Regency Development Company
Agency: Ben Carter & Associates
604
Art Director Robert A. Monize
Designer Robert A. Monize
Photographer Martin Tornallyay Associates
Client Savin Corporation
Production Co Adder Printing

605 SILVER AWARD
Art Director David November,
Marie-Christine Lawrence
Designers Marie-Christine Lawrence, David
November, Katsumi Komagata
Artist Marie-Christine, Tom Carnase
Writer Sherman Adler
Producer Herman Aronson

606
Art Director Debby Duncan
Designer Bill Kumke
Artist Bill Kumke
Writer Marilyn Popovich
Client Buster Brown Sales Division
Production Co Blake Graphics
Agency Brown Shoe Company
Advertising Department

607
Art Director W. Lee Einhorn
Designers W. Lee Einhorn, Ron Morgan, Stu Nickerson,
Paul Michaels
Writer Stu Nickerson
Client Volvo of America, Corp.
Agency RMI Advertising/Sales Promotion Agency
Art Director: Tom Manning
Designers: Kim Rothstein, Jo David
Writers: Kim Rothstein, Jo David
Client: The Clorox Company
Production Co: Marx/David Advertising, Inc.
Agency: Marx/David Advertising, Inc.

Art Director: Andrew Kner
Designer: Arnold Kushner
Artist: Tom Carnase
Writer: John Schenck
Client: The New York Times

Art Director: David Arnold
Designer: David Arnold
Artist: Whole Hog Studios
Writers: Ward Wixon, Julie Manis
Client: Amoco Foam Products
611
Art Director: Kathy Filter
Designer: Kathy Filter
Artists: Advertising Arts, JK Art Directions
Writers: Dennis Frankenberry, Steve Laughlin
Client: Manpower, Inc.
Producer: Kris Kagelmann-Holtz, Manpower, Inc.
Agency: Frankenberry, Laughlin & Constable, Inc.

613
Art Director: James Sebastian
Designers: James Sebastian, Michael Lauretano
Photographer: Joe Standart
Client: MARTEX/West Point Pepperell
Agency: Designframe, Incorporated

612
Art Director: Frank C. Lionetti
Designers: Frank C. Lionetti, Ann Clementino
Artist: Deborah Howland
Client: Lusk Corporation
Agency: Frank C. Lionetti Design

614
Art Directors: David November,
Marie-Christine Lawrence
Designers: David November,
Marie-Christine Lawrence, David Rosen
Artist: David Rosen
Producer: Herman Aronson
615
Creative Director: Charles V. Blake
Art Directors: Elaine Zeitsoff, Vasken Kalayjian
Designer: Steve Gansl
Artist: Ray Barber
Writer: Steve Jaffe
Client: NBC Marketing
Production Co: Jurist Co. Inc.

618  GOLD AWARD
Art Director: Lowell Williams
Designers: Lowell Williams, Bill Carson, Lance Brown
Photographers: Ron Scott, Joe Baraban, Jim Sims
Artists: Tom McNeff, Sue Yates
Writer: Lee Herrick
Client: Oiltools International Ltd.
Agency: Lowell Williams Design, Inc.

617
Art Director: Carlos J. Darquea
Designer: Carlos J. Darquea
Photographer: Hunter Freeman
Artist: Kenneth Paul Block
Writer: Larry Miller
Client: The Designer Group "Halston"

619
Art Director: Susan Hoffman
Designer: Susan Hoffman
Artist: Mike Carpenter
Writer: Mark Silveira
Client: Louisiana-Pacific Corp.
Producer: Dennis Fraser
Agency: William Cain, Inc.
BE A FRIEND OF THE FAMILY.

YOU ARE KNOWN BY THE FRIENDS YOU KEEP.

SUPPORT ANIMAL AT THE ZOO FOR AS LITTLE AS A YEAR.

FRIENDS OF THE FAMILY.

A LOT OF OLD IDEAS ABOUT STONE JUST DON'T HOLD WATER.

HERE'S A GOOD LUCK STONE THAT'LL PROVE THOSE OLD IDEAS ARE ALL WET.

BE A FRIEND OF THE FAMILY.

SUPPORT ANIMAL AT THE ZOO FOR AS LITTLE AS A YEAR.

FRIENDS OF THE FAMILY.

Art Director: Brooke Kenney
Designer: Brooke Kenney
Artist: John Alcorn
Writer: Terry Bremmer
Client: Minnesota Zoological Society
Agency: Laughing Graphics
How to shift your Automotive Sales into high

Engine

Side-mounted Spares

Headlights

Rearview Mirrors

Chrome Bumpers

Trunk

How to shift your Automotive Sales into high

Engine

Side-mounted Spares

Headlights

Rearview Mirrors

Chrome Bumpers

Trunk
626
Art Directors: Bobbie Lee, Robert Kircher
Designer: Bobbie Lee
Artist: Kevin Chadwick
Client: Library of Congress

627
Art Directors: Cheryl Heller, Jim Witham
Designers: Cheryl Heller, Jim Witham
Photographer: Tony Petruccelli
Writer: Peter Caroline
Client: S.D. Warren
Agency: Humphrey Browning MacDougall

628
Art Director: Ina Kahn
Designer: Victor Liebert
Photographer: Knut Brut
Writer: Lesley Teitelbaum
Client: Trevira®
Agency: Trevira® (In-House)

629
Art Director: Henry Wolf
Designer: David Blumenthal
Photographer: Henry Wolf
Writer: Ken Hall
Client: After Six
Production Co: Henry Wolf Productions
APPEARANCES ARE VERY IMPORTANT...

SERVICES PROVIDED BY SUPREME BUILDING MAINTENANCE CORPORATION

General office cleaning.
Carpet and upholstery cleaning.
Dustless sanding and molding.
Window and partition glass cleaning.
Drapery cleaning.
Reupholstering.
Redressing and trimming.

Linen and hotel service.

Imported linen.

Venetian blinds.

Marble and tile.

Drapery cleaning.

Mae al tarrano floor.

Wainscot and trim.

Wall papering and wallpapering.

Lighting maintenance.

Metal and wood furniture care.

Wooden floors.

Furniture maintenance.

Elevator agenmpt and starters.

A CONCERN FOR YOUR INDIVIDUAL NEEDS.

630
Art Director Peter Rauch
Designer Peter Rauch
Artist Carol M. Wendling
Writer Helayne Spivak
Client Supreme Building Maintenance Corp.
Agency Peter Rauch Design

631
Art Director Mark Shap
Designer Mark Shap
Writer Mark Shap
Client Ogilvy & Mather Advertising
Publisher Ogilvy & Mather Advertising
Agency Ogilvy & Mather Advertising

632
Art Director Barbara Lebow
Designer Barbara Lebow
Photographer Lee Britz
Writer Ken Fitzgerald
Client National Aquarium in Baltimore
Agency Trahan/Burden/ & Charles
Creative Director Bob Dennard
Art Director Cody Newman
Writer Cody Newman
Client Paul Broadhead & Associates, Inc.
Agency Dennard Creative, Inc.

Art Director Ed Tajon
Designer Ed Tajon
Artist Ken Orvidas
Writer Bill Borders
Client Omark Industries, Saw Chain Division
Agency Borders, Perrin and Norrander, Inc.

Art Director Bunne Hartmann
Designer Bunne Hartman
Photographer Jeff Hunter
Client The Image Bank
636
Art Director Warren A. Kass
Designers Warren A. Kass, Margaret Dunlap
Artists Warren A. Kass, Margaret Dunlap
Writers Warren A. Kass, Margaret Dunlap

637
Creative Director Bob Dennard
Art Director Bob Dennard
Designers Bob Dennard, Ken Koester
Writer Bob Dennard
Client First Union Management, Inc.
Agency Dennard Creative, Inc.

638
Art Director Rick McQuiston
Designer Rick McQuiston
Artist The Art Farm
Writer Dave Newman
Client Omak Industries, Consumer Products Group
Agency Borders, Perrin and Norrander, Inc.

639
Art Directors Will Sherwood, Steve Wedeen
Designer Steve Wedeen
Artist Steve Wedeen
Writers Will Sherwood, Steve Wedeen, Neil Chavkin
Client Four Seasons Motor Inn, Albuquerque
Editor Steve Wedeen
Production Co. Will Sherwood Design / Albuquerque
Agency Will Sherwood Design / Albuquerque
640
Art Directors: Don Crum, Steve Connatser
Designers: Steve Connatser, David Kampa
Artist: Bettman Archives
Writers: Judy Anderton, Steve Connatser
Client: Texas Homes Magazine
Agency: Connatser & Crum

641
Art Director: Don Lais
Designer: Don Lais
Photographer: Stock
Artist: Jim Heiman
Writer: Linda Chandler Frohman
Client: PM Magazine
Agency: Abert, Newhoff & Burr, Inc.

642
Creative Director: Charles V. Blake
Art Directors: E. Zeitsoff, V. Kalyjian, T. Matsuura
Designer: Tetsuya Matsuura
Writer: Dr. Tom Coffin
Client: NBC Research
Production Co: Crafton Printers

643
Art Director: Ed Tajon
Designer: Ed Tajon
Photographer: Pete Stone
Artist: Ford Gilbreath
Writer: Dave Newman
Client: Kah-Nee-Ta Resort
Agency: Borders, Perrin and Norrander, Inc.
Art Director: Marianne Gladych
Designer: Marianne Gladych
Photographer: Kenro Izu
Writer: Jack Aaker
Client: Litho-Art, Inc.
Design Firm: M. Gladych Design
Agency: Charlie John Caffrey Associates
COLLECTIBLES
HARBARD THE GREAT AMERICAN CHECK PRINTER

Photographer Jamie Cook
Artist Janie Wright
Writer Maria Mackas
Client John H. Harland Co.
Agency John H. Harland Co.

ONCE ALL FOOD
NATURAL FOOD
WHAT HAPPENED!

Photographer Scoff Williamson
Artist Kevin Davidson
Writer Jack Marble
Client Mrs. Gooch's Ranch Markets
Production Co. Litho Sales
Agency Richard Holmes Advertising & Design
Art Director: John Casado
Designer: John Casado
Photographer: Oliviero Toscani
Writer: Esprit De Corp
Client: Esprit De Corp
Publisher: Esprit De Corp

Art Directors: Bill Wynne, Jim Brock
Designer: Jim Brock
Photographers: Bob Jones, John Whitehead
Writer: Ed Jones
Client: Luck Stone Centers
Production Co.: Commonwealth Packaging Corporation
Agency: Finnegan & Agee, Inc.

Art Director: Steve Connatser
Designers: David Kampa, Steve Connatser
Writers: Judy Anderton, Steve Connatser
Client: Texas Homes
Agency: Connatser & Crum
Art Director: Cerita Smith
Designer: Cerita Smith
Artist: Cerita Smith
Writer: Debra Patterson
Client: D Magazine and Houston City
Agency: Cap Pannell & Company, Dallas

Art Director: David Deutsch, Rocco Campanelli
Writer: John Clarkson
Client: The P.H. Glatfelter Company
Agency: David Deutsch Associates, Inc.

Art Director: Bob Kwait, Bridgit Cody
Designers: Bob Kwait, Bridgit Cody
Photographer: Chris Wimpey
Writer: Rich Badami
Client: Phillips-Ramsey Advertising

Art Director: Bobbie Lee
Designer: Bobbie Lee
Artist: Dorothy Rudzik
Client: American Council of Life Insurance
Art Director: Jann Church Adv. & Graphic Design, Inc.
Designer: Jann Church Adv. & Graphic Design, Inc.
Graphics: Jann Church Adv. & Graphic Design, Inc.
Writer: Jann Church Adv. & Graphic Design, Inc.
Client: Fujiken Kogyo Co., Ltd./Japan
Editor: Jann Church Advertising & Graphic Design, Inc.
Printer: Walker Color Graphics
Typography: Headliners of Orange County

Art Director: Craig Frazier
Designer: Craig Frazier
Photographers: Mark Gottlieb, Rudi Legname, Don Shapero, Tom Tracy
Writer: John Frazier
Client: Solzer & Hail, Inc.
Agency: Jorgensen/Frazier, Inc., Jaciow Kelley
Organization

Art Director: Danny Boone
Designer: Danny Boone
Photographer: Jamie Cook
Writer: Mike Hughes
Client: Mobil Chemical
Agency: The Martin Agency

Art Director: Jeffrey Abbott
Designer: Jeffrey Abbott
Photographer: Pat Pollard
Writer: Philip H. Clement
Client: Ad Club of Greater Hartford
Agency: Creamer, Inc.
659
Art Director: Bryon Weeks
Designer: Bryon Weeks
Illustrator: Stanislaw Fernandes
Writer: Jennifer Knox
Client: Owens-Corning Fiberglas
Agency: Muir Cornelius Moore

660
Art Director: Anne Shaver
Artist: Wayne Carey
Writer: Mike Gaffney
Client: Charleston National Bank
Agency: Cargill, Wilson & Acree Inc.

661
Art Director: Joseph Hutchcroft
Designer: Joseph Hutchcroft
Photographer: Allan Bruce Zee
Writers: Robert Best, Margaret Tresley
Client: Container Corporation of America
Agency: CCA Communication Dept.

662
Art Director: John Ziegmann
Designers: Steven Sessions, Alisa Bales
Writer: Bruce Huningham
Client: Baxter & Korge, Inc.
Agency: Baxter & Korge, Inc.
Art Director: Steve Connatser
Designer: Steve Connatser
Photographer: Art Kane
Writer: Steve Connatser
Client: Dallas Society of Visual Communications
Agency: Connatser & Crum

Art Director: Carlton Gunn
Designer: Carlton Gunn
Writer: Carlton Gunn
Client: Advertising Club of Richmond
Agency: The Paxton Group

Art Director: Tom Davis
Designer: Tom Davis
Writer: Gene Gilmore
Client: Nashua Corporation
Agency: Arnold & Company, Inc.
666  SILVER AWARD
Art Director: Allen Weinberg
Designer: Allen Weinberg
Artist: David Wilcox
Client: CBS Records

667
Art Director: Paula Scher
Artist: David Wilcox
Client: CBS Records

668
Art Director: Gary Gukeisen
Designers: Gary Gukeisen, Paul Clark
Photographers: Tom Stewart, Craig Fineman
Writer: Michael Reed
Client: Jantzen Inc.
Producer: Roger W. Yost
Agency: Jantzen Ad Dept. Inc.

669
Art Director: John Berg
Artist: Gerard Huerta
Client: CBS Records
670
Art Director: John Berg
Artist: Roger Huysen
Client: CBS Records

672
Art Director: Paula Scher
Client: CBS Records

671
Art Director: Sandi Young
Designer: Sandi Young
Artist: Leslie Cabarga
Client: Atlantic Records

673
Art Director: John Berg
Photographer: David Michael Kennedy
Client: CBS Records
674
Art Director: Dian-Aziza Ooka
Designer: Dian-Aziza Ooka
Photographer: Paddy Reynolds
Client: Adolescent Records
Publisher: Adolescent Records
Executive Producers: Eric Paul Fournier, P Spencer Gomez

675
Art Director: Virginia Team
Photographer: Beverly Parker
Client: CBS Records

676
Art Director: Joseph Stelmach
Designer: Joseph Stelmach
Photographer: Nick Sangiamo
Artist: Ralph Keele
Client: RCA Records

677
Art Director: Henrietta Condak
Artist: David Wilcox
Client: CBS Records
Art Director: Karen Katz
Photographer: Joseph Abeles Collection
Client: CBS Records

Art Director: Ron Kellum
Photographer: Nick Sangiamo
Client: Millennium Records

Art Director: Paula Scher
Artist: David Wilcox
Client: CBS Records

Art Director: Karen Katz
Photographer: Duane Michals
Client: CBS Records
Art Director: Ron Coro, Kristen Kasell Nikosey
Artist: Tom Nikosey
Client: Elektra/Asylum/Nonesuch Records

Art Director: Carin Goldberg
Artist: Robert Weaver
Client: CBS Records

Art Director: Carin Goldberg
Artist: James McMullan
Client: CBS Records

Art Director: Ron Coro
Designer: Kristen Kasell Nikosey
Artist: James McMullan
Client: Elektra/Asylum/Nonesuch Records
686
Art Director: Tony Lane
Photographer: Weiden Andersen
Client: CBS Records

687
Art Directors: Ron Coro, Norm Ung
Photographer: Beverly Parker
Artist: Neke Carson
Client: Elektra/Asylum/Nonesuch Records

688
Art Director: Nancy Donald
Artist: Eraldo Carugati
Client: CBS Records

689
Art Director: Karen Katz
Artist: Bob Felsenstein
Client: CBS Records
Art Director: Terry Schneider
Designer: Terry Schneider
Photographer: Jim Piper
Client: Mayflower Farms
Agency: Gerber Advertising Agency

Art Directors: Douglas Hoppe, Eric Gardner
Designers: Eric Gardner, Stan Evenson
Artist: Stan Evenson
Writer: Gillen Stone
Client: Ganahl Lumber Company
Agency: Gillen Stone, Inc.

Art Director: Ed Brodsky
Designer: Ed Brodsky
Photographer: Steve Eisenberg
Writer: Ellen Emery
Client: J.C. Penney Company Inc.
Publisher: J.C. Penney Company Inc.
Production Co: Raleigh Lithography
Agency: Brodsky Graphics Inc.

Art Director: Richard Kelly
Designer: William Miller III
Client: Frank S. Owens/F.X. Matt Brewing, Co.
Agency: Image Communications
694
Art Directors Herman Davis, Ared Spendjian
Designers Herman Davis, Ared Spendjian
Writers Frankie Cadwell, Michael Delaney
Client Conde Nast Publications
Agency Cadwell Davis Savage

695
Creative Director Bob Dennard
Art Director Rex Peteet
Designer Rex Peteet
Artist Rex Peteet
Writers Bob Dennard, George Toomer, Rex Peteet, Glyn Powell
Client Bennigan’s Tavern
Agency Dennard Creative, Inc.

696
Art Director Zengo Yoshida
Designer Zengo Yoshida
Artist Zengo Yoshida
Client Neo-Art Inc.
Agency Zenn Graphics

697
Art Director Raymond Waites
Designer Jeffrey H. Morris
Artists Jeffrey H. Morris, Katrina Blumenstock
Client Hartstone Inc.
Agency Gear Inc.
698
Art Director: Phil Gips
Design: Gerard Huerta
Artist: Gerard Huerta
Client: Fearon O’Leary/Old Tyme Ginger Beer
Agency: Gips & Balkind

699
Art Director: Richard Hsiung
Design: Richard Hsiung
Artist: Richard Hsiung
Client: Brewmaster’s Corporation
Production Co.: Reynolds Metals, Co.
Agency: Yasumura & Associates/CYB
700
Art Director: Reinhold Schwenk
Designers: Reinhold Schwenk, David Garner
Artist: Gene Case
Client: Lorillard
Agency: Jordan, Case & McGrath

701
Art Director: Barry Deutsch
Designer: Myland McRevey
Artist: Myland McRevey
Client: Beach Street Baking Company
Agency: Steinhilber, Deutsch & Gard

702
Art Director: Johanna Bohoy
Designers: Johanna Bohoy, Andy Chulyk
Artist: Johanna Bohoy
Client: Charrette
Agency: Charrette

703
Art Director: Barbara Shimkus
Designer: Barbara Shimkus
Artist: Mark Weakley
Client: Glasscock Vineyards
Agency: Barbara Shimkus/Graphic Design
704
Art Director: Rocco Campanelli
Photographer: Stan Silver
Writer: John Clarkson
Client: The Maxim Company
Agency: David Deutsch Associates, Inc.

705
Art Directors: Vartus Artinian, Keith Lane
Designer: Vartus Artinian
Artist: Gunn Studios
Client: Sperry Topsider
Agency: Hill, Holiday, Connors, Cosmopolous

706
Art Director: Robert Burns
Designers: Robert Burns, Will Novosedlik
Client: Corning Designs
Agency: Burns, Cooper, Hynes Limited

707
Art Director: Nancy Goldstein
Designer: Nancy Goldstein
Artist: Bill Lutz Group/Nancy Perkins
Writer: Stinson, Siew Thye
Client: Avon Products, Inc.
Director: Perry Zompa
Production Co: Avon Products, Inc.
708
Art Director: Don Weller
Designer: Don Weller
Artist: Don Weller
Writer: Sheila Ross
Client: Shiva, Inc.
Publisher: Shiva, Inc.

710
Art Director: Ann Beatrice
Designer: Ann Beatrice
Illustrators: Anita Lovitt, Modelmaker: James Cleland
Writer: Stinson, Stew Thye
Client: Avon Products, Inc.
Director: Perry Zompa
Production Co.: Avon Products Inc.

709
Art Director: Zengo Yoshida
Designer: Zengo Yoshida
Artist: Sen Maruyama
Client: Neo-Art Inc
Agency: Zenn Graphics

711
Art Director: Tina Cacciola
Designer: Tina Cacciola
Artist: Lukasiewicz Design/ Kevin Barnhart
Writer: Tamara Bilobram
Client: Avon Products, Inc.
Director: Perry Zompa
Production Co.: Avon Products, Inc.
712
Art Director: Hal Frazier
Designer: Hal Frazier
Artist: John Vince
Client: Vin Baker: Womens Retail Shoe Store
Agency: Frazier Design Consultancy

714
Art Director: Zengo Yoshida
Designer: Zengo Yoshida
Artist: Sen Moruyama
Client: Neo-Art Inc.
Agency: Zenn Graphics

713
Art Director: Keith Bright
Designers: Ray Wood, Peter Sargent
Client: Olympia Brewing Company
Agency: Bright & Associates, Inc.

715
Art Director: Ferris Crane
Designer: Ferris Crane
Client: "City Slickers" Maker of raincoats for Adults and Children
Agency: Ferris Crane Graphic Design
Art Director: Wayne Krimston
Designer: Wayne Krimston
Writer: Wayne Krimston
Client: Murrie, White, Drummond, Lienhart, Assoc.

Art Director: John Flesch
Designer: John Flesch
Artist: Don Tate
Calligrapher: Horst Mickler
Client: The Quaker Oats Company
Agency: Murrie, White, Drummond, Lienhart & Assoc.

Art Director: Lynn Hollyn
Designer: Lyn Hollyn Associates
Artist: Lowell Herrero
Writers: Anitra Frazier, Norma Eckroate
Client: Harbor Publishers
Editor: Bill Alexander
Publisher: Jack Jennings / Harbor Publishers
719
Art Director: Jacques Auger
Designer: Jacques Auger
Artist: Jacques Auger
Client: Modular Computer Systems, Inc.
Agency: MODCOMP Corporate Communications

720
Art Director: Andrew Kner
Designer: Andrew Kner
Artists: Various, cover: Pierre LeTan
Writer: Neil Leonard
Client: The New York Times
Publisher: The New York Times

721
Art Directors: David November, Marie-Christine Lawrence
Designers: Marie-Christine Lawrence, David November, Georgina Leaf
Photographer: CBS News
Artist: Gabor Kiss
Authors: Nancy Mendelson, Francis Piderit
Client: CBS Television Network
Editor: Nancy Mendelson
Producer: Herman Aronson
Agency: CBS Entertainment
722
Art Director: Keith Bright
Designer: Julie Riefler
Photographer: Bret Lopez
Writer: Debbie Schwartz
Client: Saga Corporation
Agency: Bright & Associates, Inc.

723
Art Director: Bob Kwait
Designer: Bob Kwait
Photographer: Chris Wimpey
Artist: Ron Van Buskirk
Writer: Hal Maynard
Client: Daiwa
Agency: Phillips-Ramsey Advertising

724
Art Director: Rob Silio
Designers: Rob Silio, Bob Gagauf
Artist: Ron Fiorelli
Client: Letraset USA Inc.
Agency: Letraset Design Group

725
Art Director: Robert S. Todd
Designer: Robert S. Todd
Artist: Robert S. Todd
Writer: Robert S. Todd
Client: Union Camp Corporation
Cover Lettering: Robert Fernandez—Union Camp Corporation
Art Directors: Richard Martell, Liza Greene
Designer: Liza Greene
Photographers: Various
Client: PEOPLE Magazine
Editor: Rachel Gelin
Publisher: TIME Inc.
Director: Liza Greene
Producer: Liza Greene

Art Director: Marianne Gladych
Designer: Marianne Gladych
Photographer: Kenro Izu
Writer: Jack Aaker
Client: Litho-Art, Inc.
Design Firm: M. Gladych Design
Agency: Charle John Cafiero Associates

Art Director: Tom Schwartz
Designer: Tom Schwartz
Photographers: Various
Writer: Nancy Stevens
Client: Nikon Inc.
Editor: Nancy Stevens
Agency: Scali, McCabe, Sloves, Inc.
Art Director: Richard Foy
Designer: Richard Foy
Photographer: Edward S. Curtis
Client: Signature Publications
Agency: Communication Arts Inc.
731
Art Director: Robert W. Taylor
Designer: Robert W. Taylor
Photographer: Howard Sokol
Artist: Robert W. Taylor
Writer: Ernst Wehausen
Client: Manville International Corporation

732
Art Director: Mark Ulrich
Designer: Mark Ulrich
Photographer: Staff
Artist: Staff
Writer: Lorraine Wales
Client: Denison University
Editor: Ellen Kraft
Publisher: Denison University
733
Art Directors: Randall Swatek, David Romanoff
Designers: Randall Swatek, David Romanoff
Client: Swatek Romanoff Design Inc.

734
Art Director: Marianne Gladych
Designer: Marianne Gladych
Photographer: Kenro Izu
Writer: Jack Aaker
Client: Litho-Art, Inc
Design Firm: M. Gladych Design
Agency: Charlie John Cafiero Associates
735 SILVER AWARD
Art Director Jerry Ketel
Designer Jerry Ketel
Photographer Michael Casey
Client Bernard Jerome Ketel

736 DISTINCTIVE MERIT
Creative Director Bob Dennard
Art Directors Don Sibley, Bob Dennard
Designer Don Sibley
Artists Bob Dennard, Don Sibley, Rex Peteet, Tom Curry, Greg King, Sue Llewelyn, Jerry Jeanmard
Writers Bob Dennard, Don Sibley, Cody Newman
Client Heritage Press
Agency Dennard Creative, Inc.

737
Creative Director Bob Dennard
Art Director Don Sibley
Designer Don Sibley
Artist Don Sibley
Writer Don Sibley
Client Paul Broadhead & Associates, Inc.
Agency Dennard Creative, Inc.

738
Art Director Lou Portuesi
Designer Lou Portuesi
Artist George Beckstead
Writer Don Horton
Publisher Reader’s Digest
You're a special type of person who deserves a special type of recognition.

Happy Birthday.

739
Art Director Jim Hackley
Designer Pete Traynor
Artist Jim Hackley
Writer Pete Traynor
Client Agnihotra Press; Woods Group; Characters

740
Art Directors Kathy Filter, Jay Filter
Designer Kathy Filter
Artist Art Factory
Writers Dennis Frankenberry, Steve Laughlin
Client Manpower, Inc.
Production Co Jay Filter, Kris Kagelmann-Holtz
Agency Frankenberry, Laughlin & Constable, Inc.

741
Creative Director Bob Dennard
Art Director Rex Peteet
Designer Rex Peteet
Artist Rex Peteet
Writer Rex Peteet
Client Paul Broadhead & Associates, Inc.
Agency Dennard Creative, Inc.
Art Director: Wayne Burkart
Graphic Designer: Tom Sizemore
Writer: John Gerstner
Client: Deere & Company, JD Journal

Art Director: Sandi Young
Graphic Designer: Sandi Young
Client: Atlantic Records

Art Directors: Warren W. Langston, Carolyn Wade Frazier
Graphic Designer: Carolyn Wade Frazier
Client: Langston/Frazier Design Associates
Agency: Langston/Frazier Design Associates

Art Directors: Mark Perkins, Steve Gibbs
Graphic Designer: Steve Gibbs
Photographers: Various
Writer: Mark Perkins
Client: First Tulsa Bank
Agency: Richards, Sullivan, Brock & Assoc./The Richards Group
747
Art Director  Harold Matossian
Designer  Leslee Ladds
Client  Knoll International
Agency  Knoll Graphics

748
Art Director  Jack Evans
Designer  Craig DuCharme
Artist  Craig DuCharme
Client  All of the 51st Floor of World Trade Center
Agency  Unigraphics, Inc.

749
Art Director  Albert Greenberg
Designer  Albert Greenberg
Writer  Mrs. Gerald Van der Kemp
Client  Claude Monet/Giverny Foundation
Publisher  Quality Offset Corp.
Agency  Wells, Rich, Greene, Inc.

750
Art Directors  Craig Frazier, Conrad Jorgensen
Designers  Conrad Jorgensen, Craig Frazier
Artist  Conrad Jorgensen
Writers  Conrad Jorgensen, Craig Frazier
Client  Jorgensen/Frazier, Inc.
Agency  Jorgensen/Frazier, Inc.
Creative Director: Bob Dennard  
Art Director: Rex Peteet  
Designer: Rex Peteet  
Artist: Rex Peteet  
Writers: Bob Dennard, Glyn Powell  
Client: Bennigan's Tavern  
Agency: Dennard Creative, Inc.

Art Director: Constance Kovar  
Designer: Constance Kovar  
Client: Constance Kovar Graphic Design, Inc.

Art Director: Ted Miller  
Designers: Ted Miller, Joe Kramer  
Artist: Karyn Kramer  
Writer: Joe Kramer  
Client: Kramer Miller Lomden Glassman Inc.  
Agency: Kramer Miller Lomden Glassman Inc.

Art Director: Eugene J. Grossman  
Designers: Eugene J. Grossman, Sandra Meyers  
Writer: Eliot Tozer  
Client: Union Carbide Corporation  
Production Co: American Bank Note Company  
Art Director Lanny Sommese
Designers Lanny Sommese, Peter Salter
Artist Lanny Sommese
Client Penn State Dept. of Architecture
Agency Lanny Sommese Design

Art Director Robert Burns
Designer Paul Browning
Client Burns, Cooper, Hynes Limited
Agency Burns, Cooper, Hynes Limited

Creative Director Bob Dennard
Art Director Rex Peteet
Designer Rex Peteet
Artist Ed Walter, Sears 1910 Catalog
Writer Rex Peteet
Client Paul Broadhead & Associates, Inc.
Agency Dennard Creative, Inc.
Art Director: Dave Rogers
Photographer: Frank White
Writer: Pat Carrithers
Client: Gulf Oil Chemicals Company
Agency: Ketchum Advertising/Houston

Art Director: Ted Nagata
Designer: Ted Nagata
Artist: Paul Seo
Writer: Ted Nagata
Client: Art Directors Salt Lake City

Art Directors: Richard Martell, Liza Greene
Designer: Liza Greene
Writer: Gail Duncan
Client: PEOPLE Magazine
Publisher: TIME Inc.
Director: Liza Greene
Producer: Liza Greene
Art Directors: Brian Boyd, Ron Sullivan
Designer: Brian Boyd
Artist: Brian Boyd
Writer: Mark Perkins
Client: Paul Broadhead & Associates
Agency: Richards, Sullivan, Brock & Assoc./The Richards Group

Art Director: Woody Pirtle
Designer: Woody Pirtle
Photographer: Steve Brady
Writer: Woody Pirtle
Client: Marsha and Steve Brady
Agency: Woody Pirtle, Inc.

Art Director: Jack Evans
Designer: Alberto Tomas
Photographer: John Harvey
Writer: Bonnie Evans
Client: John Harvey & Assoc. Photography Inc.
Agency: Unigraphics, Inc.

Art Director: Eugene J. Grossman
Designer: Sandra Meyers
Client: American Institute of Graphic Arts
Production Co.: S.D. Scott Printing
YOU'RE INVITED TO A MCDONALD & LITTLE BEACH PARTY!

Thursday, August 6, 5:30 till midnight at the American Legion Post at Chas. Park. We'll supply the music, beer, wine and food; all you have to bring is yourself, a willing date and the sand. RSVP: Angie Lackey, at ext. 271 blister, 50th St.

James Scherzi Photography has left the nest it was born in. And moved to 116 Towne Line Rd., Syracuse, N.Y. 13211, 215 435 9601.

Art Director Don Trousdell
Designer Don Trousdell
Artist Larry Emard
Writer Virgil Shutze
Client McDonald & Little
Agency McDonald & Little

Art Director Garry Frankoff
Photographer James Scherzi
Writer Paul J. Bihuniak
Client James Scherzi Photography
Agency Paul, John & Lee, Adv., Inc.

Art Director Mike Quon
Designers Anne Twomey, Mike Quon
Artist Mike Quon
Writer Anne Twomey, Mike Quon
Client Mike Quon Design Office

Creative Director Bob Dennard
Art Director Rex Peteet
Designer Rex Peteet
Artist Rex Peteet
Writer Bob Dennard, Rex Peteet
Client Federated Stores Realty, Inc.
Agency Dennard Creative, Inc.
771
Art Director: James A. Houff
Designer: James A. Houff
Client: Broadcast Designers Association

772
Art Director: Woody Pirtle
Designer: Woody Pirtle
Photographer: Mike Haynes
Writer: The Sherrill Co.
Client: Amtac Hotels
Agency: Woody Pirtle, Inc./The Sherrill Co.

773
Art Director: John Constable
Designer: McDill Advertising Design
Artist: Art Factory
Writers: Dennis Frankenberry, Steve Laughlin
Client: Manpower, Inc.
Production Co.: Kris Kagelmann-Holtz, Manpower, Inc.
Agency: Frankenberry, Laughlin & Constable, Inc.
774
Art Directors: Suzanne Bates, Wes Massey
Designer: Wes Massey
Artist: Dover Archives
Writer: Sam Harrison
Client: John H. Harland Co.
Agency: John H. Harland Co.

775
Art Directors: Massimo Vignelli, Peter Laundy
Designer: David Dunkelberger
Artist: David Dunkelberger
Writer: JoAnne Durante
Client: E.F. Hauserman

776
Art Director: Steve Connatser
Designers: Steve Connatser, David Kampa
Artists: Steve Connatser, David Kampa
Writers: Judy Anderton, Steve Connatser
Client: Texas Homes Magazine
Agency: Connatser & Crum
782
Art Director: Harry Murphy
Designers: Harry Murphy, Sheldon Lewis
Artist: Sheldon Lewis
Client: Fisher Development
Agency: Harry Murphy & Friends

783
Art Director: Jack R. Anderson
Designers: Jack R. Anderson, Carole Jones
Client: Howard/Mandville Gallery
Production Co: Frank Potter & Associates Printers
Agency: John Hornall Design Works

784
Art Directors: Doug Akagi, Richard Burns
Designer: Doug Akagi
Artist: Ken Andreotta
Client: Society of Environmental Graphics Designers
Agency: The GNU Group/Sausalito, Houston

785
Art Director: Woody Pirtle
Designer: Woody Pirtle
Artists: Woody Pirtle, Frank Nichols
Client: The Glenwood School
Agency: Woody Pirtle, Inc.
786
Art Director: Jitsuo Hoashi
Designer: Jitsuo Hoashi
Artist: Jitsuo Hoashi
Client: Fine Grain Films
Printer: Erin Malloy
Director: Dork Forkle
Production Co: Fine Grain Films
Agency: Stellagachi & Ralph, Inc.

788
Art Director: Kurt Gibson
Designer: Kurt Gibson
Artist: Kurt Gibson
Client: Tucson Museum of Art
Director: R. Andrew Maass
Agency: IBM Tucson Design Center

787
Art Director: Patrick Florville
Designer: Patrick Florville
Client: Slides Plus
Agency: Florville Design and Analysis

789
Art Director: Paul Pruneau
Designer: Paul Pruneau
Artist: Paul Pruneau
Client: Pardee & Fleming Landscape Design
Art Director: David Wojdyla
Designer: David Wojdyla
Artist: David Wojdyla
Client: David Wojdyla
Agency: De Krig Advertising, Inc.

Art Director: Jack Evans
Designer: Don Fischer
Artist: Bill Carpenter
Client: Metro Landscape Maintenance
Agency: Unigraphics, Inc.
792
Art Director: Dennis Merritt
Designer: Dennis Merritt
Photographer: Mike Karbelnikoff
Artist: Dennis Merritt
Client: Callahan & Associates

793
Art Directors: Ben Carter, Mark Geer
Designer: Mark Geer
Artist: Mark Geer
Client: Ben Carter & Associates
Agency: Ben Carter & Associates

794
Art Director: Lucas R. Visser
Designer: Bradley Graham
Artist: Bradley Graham
Client: Patty's Slim Cooking
Agency: Design Communications, Inc.
The New York Times helps you sell more.

Art Director: Andrew Kner
Designer: Paul Kutil
Photographers: Andre Gillardin, Ralph Bogertman, Norman McGrath
Artist: John Pirman
Client: The New York Times

Art Director: Jack R. Anderson
Designers: Jack R. Anderson, Carole Jones
Artist: Jack R. Anderson
Client: Howard/Mandville Gallery
Agency: John Hornall Design Works

Art Director: Harvey Dellinger
Designer: Harvey Dellinger
Artist: Harvey Dellinger
Client: John A. Bolen, Inc.

Art Director: Eric Madsen
Designer: Eric Madsen
Artists: Eric Madsen, Dan Casey
Client: Hartford Real Estate
Agency: Madsen and Kuester, Inc.
800
Designer: Julien Jarreau
Client: Pedal & Sail/Rob Coster

801
Art Directors: Emil T. Micha, Andy Kner
Designer: Emil T. Micha
Artist: Lance Livl
Writer: Neil Leonard
Client: The New York Times

803
Art Director: Saul Bass
Designers: Saul Bass, G. Dean Smith
Client: David Geffen
Agency: Saul Bass/Herb Yager & Associates
804
Art Director: Yoshi Sekiguchi
Designer: Yoshi Sekiguchi
Client: IL Professional Writers Assoc.
Agency: Rising Sun Design

805
Designer: Marty Neumeier
Client: Amfz Cobra (car manufacturer)
Agency: Neumeier Design Team

806
Art Director: Alan Peckolick
Designer: Alan Peckolick
Artist: Tony DiSpigna
Client: American Savings Bank
Publisher: American Savings Bank

807
Art Director: Mark S. Thompson
Designer: Mark S. Thompson
Artist: Mark S. Thompson
Client: Cooper Gaskets & Stampings
Agency: AdMark Advertising Marketing Services
808
Art Director: Timothy J. Park
Designer: Timothy J. Park
Artist: Anne O. Walker
Client: Tennessee Valley Authority
Agency: Park & Stidham Inc.

809
Art Director: Don Clark
Designer: Pam Jones
Client: Colorado Ice Hockey Referees Association
Agency: Don Clark Design Office

810
Art Director: Marty Neumeier
Designer: Sandra Higashi
Client: U.S. Invest
Agency: Neumeier Design Team

811
Art Directors: Doug Akagi, Richard Burns, Jeffry Corbin
Designers: Doug Akagi, Richard Burns, Jeffry Corbin
Artist: Doug Akagi
Client: Society of Environmental Graphics Designers
Agency: The GNU Group/Sausalito, Houston
812
Art Director: William Spivey
Designer: William Spivey
Artists: William Spivey, Steve Crisafulli
Client: Security Lock Systems
Agency: William Spivey Design Inc.

814
Art Director: Michael Manwaring
Designer: Michael Manwaring
Artists: Betty Barsamian, Karen Fenlon
Client: Performing Arts Services, Inc.

813
Art Director: Woody Pirtle
Designer: Woody Pirtle
Artists: Woody Pirtle, Frank Nichols
Client: The Glenwood School
Agency: Woody Pirtle, Inc.

815
Art Director: Harry Murphy
Designer: Harry Murphy
Artist: Sheldon Lewis
Client: Marin Swim School
Agency: Harry Murphy + Friends
816
Art Director Dennis S. Juett
Designers Dennis S. Juett, Jeffrey D. Lawson
Client Wm. T. Thompson Co.
Agency Semper/Moser Associates Inc.

818
Art Directors Paul Port, Ralph Miotta
Designers Paul Port, Ralph Miotta
Artist Brian Sheridan
Writer Chery Clark
Client American Consulting Corporation/Demet's
Agency Port Miotta Associates, Incorporated

819
Art Director Joseph J. Azzinaro
Designer Michael McGinn
Photographers Jeanne Strongin, Marc Weinstein,
Doug Wonders
Artists Steve Bennett, Judy Pensky, Sharon Gresh,
D. Barnett, C. Goslin, T. Matsuura, Michael McGinn,
Scott Menchin
Writers Joseph J. Azzinaro, Marie Avona
Client Pratt Institute
Editor Joseph J. Azzinaro
Publisher Division of External Affairs, Pratt Institute
Agency Michael McGinn Inc.
820
Art Director: Jim Begany
Designer: Jim Begany
Photographers: Bert McNomee, Ignazio Ruggieri, Bill Begany
Artist: Gene Papi
Writer: Stu Nickerson
Client: Volkswagen of America
Agency: RMI, Inc.

821
Art Director: Peter Perry
Designers: Peter Perry, Peter Erickson
Photographers: Jim Thomas, Phil Porcella
Writers: Rick Goldberg, Jane Goldman
Client: Digital Education Computer Systems

822
Art Director: Michael Cronan
Designer: Michael Cronan
Artists: Michael Cronan, Helene Schaffer, Hockwah Yeo, Carol Kramer
Writer: Lon Clark Associates, Inc.
Client: Levi Strauss & Company
Agency: The Office of Michael Manwaring

823
Art Director: Jud Smith
Photographers: Dennis Manarchy, Image Bank
Artists: McNamara & Associates, Conrad Flairkowski
Writer: Ron Sackett
Client: Harley-Davidson Motor Company
Agency: Carmichael-Lynch, Inc.
824
Art Directors Supra—Jim Doyle, Cressida—Brad Neeley, Corona—Jim Doyle
Designer Jim Doyle
Photographers Supra—Mickey McGuire,
Cressida—Dick James, Corona—Marshall Lefferts
Artist Konrad Kahl
Writers Supra—Jim Lodge, Cressida—Bill Brooke,
Corona—Bill Brooke
Client Toyota Motor Sales, U.S.A., Inc.
Publisher Supra—Anderson Litho Co.,
Cressida/Corona—Jeffries Litho Co.
Creative Director Sean K. Fitzpatrick
Agency Dancer Fitzgerald Sample, Inc./S. Calif

825
Art Director Bob Defrin
Designer Bob Defrin
Photographers Allen Levine, David Kennedy, Stock
Client Atlantic Records

826
Art Director Judy Anderson
Designer Judy Anderson
Photographer Larry Laszlo
Client Colorado Council on the Arts and Humanities
Editor Juliet Wittman
Publisher Intermountain Color
829
Art Director: Ted Clark
Designer: Ted Clark
Photographers: Dick James, Gerry Trafficanda
Artist: Dave Kimble
Writer: Steve Kaplan
Client: American Honda Motor Co., Inc.
Publisher: Anderson Litho.
Agency: Needham, Harper & Steers

830
Art Director: Gene Despard
Writer: Bo Moroz
Client: Mazda Motors of America
Producer: Charlie Bungert
Agency: Foote, Cone & Belding/Honig

831
Art Director: Bennet, Menchin, Robertson
Designer: Bennet, Menchin, Robertson
Artists: S.A. Menchin (March), Lauren Vram (April), Steve Bennett (May)
Writer: Mercedes Sandoval
Client: WBGO Jazz Radio
Editor: Mercedes Sandoval
Publisher: WBGO Jazz Radio

832
DISTINCTIVE MERIT
Art Director: Karen Kutner Katinas
Designer: Karen Kutner Katinas
Writer: Nancy Garlinkel
Client: Champion International Corporation
Agency: Katinas Design
Art Director: Jann Church Adv. & Graphic Design Inc.
Designer: Jann Church Adv. & Graphic Design Inc.
Photographer: Walter Urie/Urie Photography
Writer: Jann Church Advertising & Graphic Design, Inc.
Client: Mead Paper Co. - The Mead Library of Ideas
Editor: Jann Church Advertising & Graphic Design, Inc.
Printer: George Rice and Sons
Typography: Headliners of Orange County
Production Co.: Paper: Mead Black & White

Art Director: Laurie Carver
Designer: Laurie Carver
Artist: Jack Stockman
Writers: Leo Parenti, Ted Horne
Client: Dorsey Laboratories
Agency: Sieber & McIntyre, Inc.

Art Director: Hal Florian
Designer: Hal Florian
Artist: Ed Acuna
Writers: Paul Abrams, Robert Lonergan, Frank O'Handley
Client: Schering Corporation
Agency: Ketchum Advertising/New York
Art Director: Laurie Carver  
Designer: Laurie Carver  
Artist: Bill Sanders  
Writer: Ted Horne  
Client: Dorsey Laboratories  
Agency: Sieber & McIntyre, Inc.

Art Director: Michael Donovan  
Designer: Michael Donovan  
Artists: Jim Silks, Randy Lieu  
Client: Interiors Magazine  
Publisher: Interiors Magazine  
Agency: Donovan and Green, Inc.
846
Art Directors Rick Vaughn, Steve Wedeen, Tadd Johnson
Designers Steve Wedeen, Tadd Johnson, Rick Vaughn
Photographer Steve Wedeen
Artists Tadd Johnson, Rick Vaughn, Steve Wedeen
Writers Rick Vaughn, Steve Wedeen, Tadd Johnson, Will Sherwood, Maggie Lawrence-McPhee
Client The Design Group
Printer McLeod Printing, Starline Creative Printing
Typesetting: Optext Design Typography, Typography Unlimited
Lithography: Arnold Litho.
Agency The Design Group

847
Art Director Richard Nava
Designer Richard Nava
Photographer Norman Snyder
Artist Jerry Zimmerman
Writer Susan MacMurchy
Client Citrus Central Inc.
Agency Image Communications Inc.

848
Art Director George MacFail
Designer George MacFail
Photographer Jon Silla
Artist Marsha Jessup
Writers Tamar Small, Shelley Laurin
Client Geometric Data, a SmithKline Beckman Co.
Agency Cummins, MacFail & Nutry, Inc. Advertising
849
Art Director: Gordon Mortensen
Designer: Gordon Mortensen
Writer: Colin Campbell
Client: Mortensen Design
Agency: Mortensen Design

850
Art Director: Stan Dunlap
Designer: Stan Dunlap
Photographers: John Curtis, Just Loomis
Artist: Stan Dunlap
Writer: Dean Graves
Client: Reno Convention Bureau

851
Art Director: Carol Carson
Designer: Carol Carson
Artist: Manny Schongut
Client: Scholastic Early Childhood Program
Agency: Push Pin Studios

852
GOLD AWARD
Art Director: Peter Windett
Designer: Peter Windett
Artist: Graham Everden
Client: Crabtree & Evelyn, Ltd.
Agency: Peter Windett Associates
SILVER AWARD

Art Directors: Paul Port, Ralph Miolla, Bert Fischer
Designers: Paul Port, Ralph Miolla, Karin Kaplan
Artists: Christoph Blumrich, Brian Sheridan
Client: General Foods, Corporate Design Center
Agency: Port Miolla Associates, Incorporated
854 DISTINCTIVE MERIT
Art Director Seymour Chwast
Designer Seymour Chwast
Artist Seymour Chwast
Client PushPinoff Productions
Agency Push Pin Studios

855
Art Directors Ralph Miolla, Paul Port
Designers Ralph Miolla, Paul Port
Artist Nancy Stahl
Client The Nestle' Corporation
Agency Port Miolla Associates, Incorporated

856
Art Directors Jerry Delbert, Steven Mitsch, Samuel Rivman
Designers Jerry Delbert, Steven Mitsch, Samuel Rivman
Artist Bill Mayer
Writers Thomas Davey, Jim Bouton
Client The Jim Bouton Corporation
Agency 303 Studio, Inc.
Art Director: Ross Carron
Designer: Ross Carron
Client: J.W. Morris Wineries
Agency: Ross Carron Design

Art Director: Howard Grant
Designers: Howard Grant, Leslie Hayes, Scott Feuer
Photographer: Leonard Cohen
Writer: Jeff Cramp
Client: Faber-Castell Corporation
Agency: Grant Marketing Communications, Inc.

Program Design & Direction: Robert P. Gersin
Graphic Design Direction: David Curry
Product Design: Daniel Murphy
Photographers: Dianne Baasch, Dan Kozan
Artists: V. Young, L. Chrisman, S. Springer, A. Stewart, G. Kibbee, Fu Lin Hsin
Writers: T. Clymer, R. Venezky
Record Producer: Erica Malarek
Client: Ginn & Company
Editors: R. Campanella, K. Baker
Publisher: Ginn & Company
Production Direction: P. Maka, L. Peabody
Production Co: The Banta Media Group
861
Art Director: Cinda Katz Bonk
Designers: Rachel Schreiber Levitan, Kathleen Sullivan Kaska
Artist: Jozef Sumichrast
Client: Magicolor
Producer: Jeanine Handley
Agency: Brown & Rosner, Inc.

862
Art Director: Frederick B. Hadtke, Sr. Vice Pres.
Designer: Jay Robert Wells, Dir. Graphic Design
Client: Koh-I-Noor Rapidograph

863
Art Directors: Hal Riney, Gerry Andelin
Designer: Barry Deutsch/Stehilber, Deutsch & Gard
Artists: Myland McRevey, James S. Schlesinger
Client: Pabst Brewing Company
Agency: Ogilvy & Mather, San Francisco

864
Art Director: Charles Hively
Designers: Lance Brown, Lyle Metzdorf, Charles Hively
Artists: Richard Hess, Al Bates
Writer: Carol Miller
Client: Blue Bell Creameries
Agency: Metzdorf Advertising Agency
865
Art Directors: Chris Holland, Rob Leyko
Designers: Chris Holland, Rob Leyko
Client: Audio Dynamics Corp.
Agency: Holland Advertising Inc.

866
Art Director: Peter Windett
Designer: Peter Windett
Artist: Tony Meeuwissen
Client: Crabtree & Evelyn, Ltd.
Agency: Peter Windett Associates

867
Art Director: Steve Cloutier
Designer: Steve Cloutier
Artist: Ed Lindlof
Writer: Ed Lindlof
Client: McDonald's
Agency: Bernstein-Rein Advertising, Inc.

868
Art Director: Chris Rovillo
Designer: Chris Rovillo
Artists: Chris Rovillo, Dick Mitchell
Writer: Tom's Foods
Client: Tom's Foods
Agency: Richards, Sullivan, Brock & Assoc./The Richards Group
869  SILVER AWARD
Art Director  Heather Cooper
Designer  Heather Cooper
Artist  Heather Cooper
Client  Ruby Street, Inc.
Agency  Burns, Cooper, Hynes Limited

870
Art Director  Mario L. Cruz
Designer  Mario L. Cruz
Photographer  Henry Mills
Artist  Chris Daniels
Writer  Judy Anderson
Client  IBM Charlotte, NC

871
Art Director  Jitsuo Hoashi
Designers  Veena Mattewson, Judy Chan
Writer  Meg Crane
Client  Japanese Graphic Idea Exhibition '81 Committee
872
Art Directors: John Hornall, Jack R. Anderson
Designers: Jack R. Anderson, John Hornall
Artist: Tim Girvin
Writer: Rachel Bard
Client: Westin Hotel
Production Co.: Waller Printing and Lithograph Co.
Agency: Cole & Weber Design Group

873
Creative Director: Bob Dennard
Art Director: Don Sibley
Designer: Don Sibley
Artists: Don Sibley, Jerry Jeanmand, Rex Peteet
Writers: Bob Dennard, Don Sibley
Client: Bennigan's Taverns
Agency: Dennard Creative, Inc.

874
Art Director: Stan Gellman
Designer: Stan Gellman
Photographer: Chartmasters, Inc., Chicago, Illinois
Writer: Jim Gobberdiel
Client: University of Illinois Foundation
Agency: Stan Gellman Graphic Design, Inc.

875
Creative Director: Bob Dennard
Art Director: Don Sibley
Designer: Don Sibley
Artists: Don Sibley, Greg King
Writers: Bob Dennard, Don Sibley
Agency: Dennard Creative, Inc.
876
Creative Director: Bob Dennard
Art Director: Don Sibley
Designers: Don Sibley, Rex Peteet
Artists: Don Sibley, Rex Peteet
Client: Bennigan's Taverns
Agency: Dennard Creative, Inc.

877
Art Directors: John Luckett, Susan Slover
Designer: Susan Slover
Writer: John Luckett
Client: Response Concepts/Case-Hoyt
Agency: Luckett & Slover Inc.

878
Art Directors: Martha Langford, George Nitefor
Designer: George Nitefor
Photographers: James Martin
Field: Mary E. Neusiedl
Blanket: Len Chatwin
Writer: Martha Langford
Client: National Film Board of Canada
Production Co: Still Photography Division
879
Art Director: Jeff France
Designer: Jeff France
Photographer: Jamie Cook
Writer: Bruce Mansfield
Client: Famous Recipe Fried Chicken
Agency: Lawler Ballard Advertising

880
Art Director: Cheryl Lewin
Designer: Cheryl Lewin
Artist: Dagmar Frinla
Client: Conran's USA

881
Art Director: Richard Kimmel
Designers: Bob Peluce, Bob Kurtz
Artists: Bob Peluce, Bob Kurtz
Writer: James Kochevar
Client: Eureka Co.
Agency: Young and Rubicam/Chicago

882 SILVER AWARD
Art Directors: Woody Pirtle, Mike Schroeder
Designers: Woody Pirtle, Mike Schroeder
Artists: Woody Pirtle, Mike Schroeder
Client: Zimmersmith/Radio Ranch
Agency: Woody Pirtle, Inc.
883
Art Directors: Kerry Bierman, Wayne Webb, Jeff Rich
Designers: Jeff Rich, Kerry Bierman, Barbara Wasserman Vinson, David Bates, Wayne Webb, Bill Cagney
Writers: Jeff Rich, Kerry Bierman, Barbara Wasserman Vinson, Wayne Webb
Client: American Hospital Supply Corporation

884
Art Directors: David November, Marie-Christine Lawrence, John LeProvost
Designer: Marie-Christine Lawrence
Artists: John LeProvost, Jim Deesing
Writers: Don Evers, Sherman Adler
Client: CBS Television Network
Producers: Herman Aronson, Tina Dakin, David Zinzl, Chris Mazzariello

886
Art Director: Paul Hodgson
Designer: Paul Hodgson
Client: Dundas Valley School of Art
Agency: Fifty Fingers Inc.

888
Art Directors: Ann Dryden, Jim Hackley
Designers: Pete Traynor, Ann Dryden, Jim Hackley
Artists: Ann Dryden, Jim Hackley
Writer: Peter Traynor
Client: Woods Group, Agnihotra Press Inc. & Characters
POSTERS
BAKED ALASKA.

Alaska Airlines to Palm Springs.

Art Director: Bill Sweney
Photographer: Chuck Kuhn
Client: Alaska Airlines
Agency: Chiat/Day/Seattle
890
Art Director Lars Anderson
Designer Lars Anderson
Photographer Steve Steigman
Writer Peter Levathes
Client Maxell Corporation of America
Agency Scali, McCabe, Sloves, Inc.

891
Art Director Tom Yerxa
Designers Russ Almquist, Vic Luke
Photographer Vic Luke
Costume Designer Rudi Gernreich
Client Lewitzky Dance Company
Production Co. Atlantic Richfield Company
Agency In-House

892
Art Director Milton Glaser
Designer Milton Glaser
Artist Milton Glaser
Client Saratoga Performing Arts Center
Agency Milton Glaser, Inc.
The most daily nonstop to Texas.
896
Art Director: Irene Ramp
Designer: Michael Doret
Artist: Michael Doret
Client: Peregrine, Inc.
Agency: Michael Doret, Inc.

897
Art Directors: Art Goodman, G. Dean Smith
Designers: Saul Bass, Herb Yager
Photographer: John Livsey
Client: Filmex
Agency: Saul Bass/Herb Yager & Associates
National University. We don't think like the old school.

The great indoors.

Lrg rm w/vu.


Save Water.

Art Director: Duncan Milner
Designer: Duncan Milner
Artist: Torres-Krief Design Assoc./Ron VanBuskirk
Writer: Courtney Scott
Client: National University
Agency: Phillips-Ramsey Advertising

Art Director: Gerry Gentile
Photographer: Carl Furuta
Writer: Peter Brown
Client: Volkswagen of America
Agency: Doyle Dane Bernbach/West

Art Director: Steven Zwillinger
Designer: Steven Zwillinger
Writer: Steven Zwillinger
Client: N.Y. Dept. of Environmental Protection
902
Art Directors: Bill Schwartz, Ed Ward
Designer: Bill Schwartz
Photographer: Charlie Coppins
Writers: Bill Schwartz, Ed Ward
Client: Greater Cleveland Boy Scout Council
Agency: Meldrum and Fewsmith, Inc.

903
Art Director: Joe Shyllit
Designer: Joe Shyllit
Photographer: Gillian Proctor
Writer: Jerry Kuleba
Client: Dominion Dairies
Agency: Enterprise Advertising Associates, Ltd.

904
Art Director: Alan Peckolick
Designer: Alan Peckolick
Artist: Tony DiSpigna
Client: Mobil Corporation
Agency: Lubalin, Peckolick Assoc. Inc.
Young, beautiful, passionate and scandalous. She was America in the time of "Ragtime."
How to improve gin, soda, vodka, brandy, orange juice, bourbon, tonic, rum, tequila, milk, scotch, pineapple juice, coffee, champagne etc.
"No madam, I didn't drop the Finlandia."

IMPORTED FINLANDIA. THE WORLD'S FINEST VODKA.
Germany in the 19th Century
Cultural Aspects of an Age

Goethe House New York
Cultural Center
470 Fifth Avenue, New York, N.Y. 10017
Telephone: (212) 695-4130

Art Director: George Tscherny
Designer: George Tscherny
Photographer: George Tscherny
Artists: Various
Client: Goethe House, New York
Agency: George Tscherny, Inc.
Art Director: Toshiaki Ide  
Designer: Seymour Chwast  
Artist: Seymour Chwast  
Client: New York City Department of Cultural Affairs

Art Director: Arnold Wicht  
Photographer: Rudi von Tiedemann  
Writer: Tim Heintzman  
Client: Ontario Ministry of the Attorney General  
Agency: Camp Associates Advertising
Art Director Rand Schuster  
Designer Rand Schuster  
Client Niagara County Community College  
Theatre Arts Department

Art Director Nelu Wolfensohn  
Designer Joseph Saleh  
Writer Leo Rosshandler  
Client Lavalin Inc.

Art Director Peter Rauch  
Designer Peter Rauch  
Artist John Alcorn  
Writer Peter O. Price  
Client Young Presidents' Organization  
Agency Peter Rauch Design
For Beauty. For Fun. Forever. Arbor Month May 1981

HARVEST

FESTIVAL

920
Art Directors: Hideki Yamamoto, Miranda Moss
Designers: Hideki Yamamoto, Miranda Moss
Client: Minnesota Dept. of Agriculture/
Shade Tree Program
Agency: Seitz Graphic Directions Inc.

921
Art Director: Michael Cronan
Designer: Michael Cronan
Artist: Lawrence Duke
Writer: Karin Hibma
Client: General Exhibitions Corporation
Agency: Michael Patrick Cronan
922
Art Director: Jan Boleto
Designer: Jan Boleto
Typography Design: Michael Simpson
Artist: Jan Boleto
Client: The Repertory Theatre of St. Louis
Printer: Silkscreen Products, Inc.

923
Art Director: Leslie Tryon Tatolian
Designer: Don Weller
Artist: Don Weller
Writer: Leslie Tryon Tatolian
Client: Society of Illustrators of Los Angeles
Publisher: Society of Illustrators of Los Angeles
"Ladies and gentlemen, you have had twelve months to prepare for this examination. Those of you who do well can look forward to brilliant careers. Those of you who do not, should seriously consider another profession."
“I can’t read the newspaper anymore.”

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GET YOUR BUTT OUT OF HERE.

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926
Art Director: Tom Layman
Designer: Tom Layman
Writer: Barbara Ford
Client: Westminster-Canterbury
Agency: The Martin Agency

927
Art Director: Clarence Polsson
Writer: Clarence Polsson
Client: American Cancer Society
Agency: Hill, Holliday, Connors, Cosmopolitans
We are not afraid to enter the American people with unpleasant truths, foreign ideas, other philosophies, and competing interests.

For a nation that is afraid to let its people judge the truth and falsehood in an open market is a nation that is afraid of its people. —John F. Kennedy

SONY TAPE.
FULL COLOR SOUND.

Art Director: Warren Hanson
Photographer: Rick Dublin
Writer: Warren Hanson
Client: People Who Care

Art Director: John Massey
Designer: John Massey
Artist: Kenneth Josephson
Writer: John F. Kennedy
Client: Container Corporation of America
Agency: Communication Dept. Container Corporation of America

Silver Award
Art Director: Howard Title
Designer: Milton Glaser
Artist: Milton Glaser
Client: Sony Corporation of America
Agency: Waring and La Rosa
One of the few things on the Space Shuttle that didn’t have a backup system.

931  DISTINCTIVE MERIT
Art Directors: Douglas Boyd, Scott A. Mednick
Designer: Scott A. Mednick
Photographer: Jayme Odgers
Writer: Scott A. Mednick
Client: New York Art Directors Club
Agency: Douglas Boyd Design and Marketing

THE COMMON PUFFIN
The National Audubon Society has undertaken a project to restore the breeding range of the common puffin in the United States.

932
Art Director: Dean Stefanides
Designer: Dean Stefanides
Photographer: Hashi
Writer: Earl Carter
Client: Nikon Inc.
Agency: Scali, McCabe, Sloves, Inc.

933
Art Director: The Graphic Workshop
Designer: Robert P. Moore
Artist: Robert P. Moore
Client: The Graphic Workshop
Publisher: The Graphic Workshop
Art Director: Herbert M. Rosenthal
Designer: Herbert M. Rosenthal
Client: JCH Graphics, Ltd.
Agency: Your Corporate Look

Art Directors: Chris Nylander, Don Weller
Designer: Don Weller
Artist: Don Weller
Writer: Chris Nylander
Client: Spokane Falls Community College
Publisher: Spokane Falls Community College

936
Art Director: James N. Miho
Designer: James N. Miho
Artist: Keith Ferris
Client: National Air And Space Museum
937
Art Director: Richard Danne
Designers: Richard Danne, Gary Skeggs
Photographer: Jim Barber
Artists: Phil Goldberg, Juliet Shen
Client: Art Directors & Artists Club of Sacramento

938
Art Director: Stephen Hall
Designer: Stephen Hall
Artist: Stephen Hall
Client: Crooks Printing Service, Inc.
Art Directors: Greg Wilder, Don Weller
Designer: Don Weller
Artist: Don Weller
Writer: Don Weller
Client: Sun Graphics
Publisher: Sun Graphics

Art Directors: Greg Moy, Colleen Leonhard
Designer: Gary Shortt
Client: Detroit Renaissance Foundation
Agency: Young & Rubicam
944
Art Director: James Potocki
Designer: James Potocki
Writer: Patrick Morrison
Client: Patrick Morrison/Compass Computer Services
Production Co.: Gerald L. Crawford & Company
Agency: James Potocki and Associates

945
Art Directors: Michael Dweck, Matthew Oscar
Designers: Michael Dweck, Matthew Oscar
Photographer: Brian Bender
Writer: Michael Dweck
Client: Brooklyn Arts & Cultural Association
Production Co.: Prospect Press
Agency: Michael Dweck & Co.

946
Art Director: Richard Wilde
Designer: Ayelet Bender
Photographer: Ken Ambrose
Writer: Silas H. Rhodes
Client: School of Visual Arts
Agency: School of Visual Arts Press, Ltd.
"In order to compose, all you need to do is remember a tune that nobody else has thought of."

— Robert Schumann
949
Art Directors: Gayl Ware, Donna Kolls
Designers: Gayl Ware, Donna Kolls
Photographer: Joe Baraban
Client: Allegro Ballet
Agency: Rives Smith Baldwin & Carlbberg / Y & R, Houston

950
Art Director: Milton Glaser
Designer: Milton Glaser
Artist: Milton Glaser
Client: San Francisco Opera
Agency: Milton Glaser, Inc.
Art Director: Richard Haymes
Designer: Richard Haymes
Photographer: Eric Sutherland
Artist: Dan Flavin
Client: Leo Castelli Gallery
Publisher: Leo Castelli Gallery

Art Center College of Design
July 21 through July 31, 1981

Art Director: Philip Hays
Artist: Alan E. Cober
Client: Art Center College of Design
Publisher: Art Leaders Inc.
Body by Lamborghini. High fidelity by Alpine.

CHRISTMAS

IT'S A RARE BIRD THAT CAN'T STAND A LITTLE IMPROVEMENT.
Art Directors: Tohru Nakamura, Kiyoshi Kanai
Designer: Kiyoshi Kanai
Photographer: Tohru Nakamura
Client: Tohru Nakamura Studio

Language of Lines
960
Art Directors Nancy Skolos, Thomas Wedell
Designer Nancy Skolos
Photographer Thomas Wedell
Writer Peter DeWalt
Client Reynolds-DeWalt Printing, Inc.
Agency Skolos, Wedell & Raynor

961
Art Director David Deutsch
Photographer George Rajak
Writer John Clarkson
Client Oneida Silversmiths
Agency David Deutsch Associates, Inc.

962
Art Director Barry Deutsch
Designers Karen Tainaka, Myland McRevey
Artist Ivan Cede
Client Christen Industries, Inc.
Agency Steinhilber, Deutsch & Gard
VIETNAM WAR STORIES

WHAT REALLY HAPPENED?
WILL WE MAKE THE SAME MISTAKES AGAIN?

ROBERT MULLER, EXECUTIVE DIRECTOR, VIETNAM VETERANS OF AMERICA AND THE ACCLAIMED DOCUMENTARY FILM, "HEROES"

Art Director: Frank M. Devlno
Designers: Regina Dombrowski, Paul Slutsky
Photographer: Tony Guccione
Client: Penthouse International, Ltd.

964
Art Directors: Rudi Legname, Craig Frazier
Designers: Craig Frazier, Conrad Jorgensen
Photographer: Rudi Legname
Client: Rudi Legname
Agency: Jorgensen/Frazier, Inc.
Art Director: Patrick O'Connell
Designer: Tom Kamifujii
Artist: Tom Kamifujii
Client: Microsoft Consumer Products
Agency: The Advertising Company of OFFIELD And Brower

Art Director: Barbara Shimkus
Designer: Barbara Shimkus
Artist: Mark Weakley
Client: Saint Mary's Hall
Agency: Barbara Shimkus/Graphic Design
Do You Have The Banking Blues?

Artists are People people
Impressionistic, expressionistic portraits of the lives of modern artists

968
Art Directors Richard Martell, Liza Greene
Designer Liza Greene
Artist Liza Greene
Writer Gail Duncan
Client PEOPLE Magazine
Editor Gail Duncan
Publisher TIME Inc.
Director Liza Greene
Producer Liza Greene

967
Designer Michael Souter
Artist Michael Souter
Writer Susann Jarvis
Client Bethpage Federal Credit Union
Agency Communications Design

969
Designer Alex Granado
Writer Deborah L. Ball
Client Granado/Ball
970
Art Director: Nick Pappas
Designer: Nick Pappas
Artists: Nick Pappas, Dick DiMaggio
Client: Nick Pappas Graphics
Publisher: Bon-R Reproductions

971
Art Director: George Tscherny
Designer: George Tscherny
Artist: George Tscherny
Client: W.R. Grace & Co.
Agency: George Tscherny, Inc.

972
Art Director: James Lienhart
Designer: James Lienhart
Artist: James Lienhart
Writer: James Lienhart
Client: James Lienhart
Martin Tucker
Recent Work
January 9-30, 1981
Tangeman Fine Arts Gallery
Tangeman University Center
University of Cincinnati
Opening Reception
7pm-9pm January 9, 1981
(Collegium Musicum
Baroque Players will perform)

Gallery Hours
9am-5pm weekdays
11am-2pm Saturdays
Funded in part by a grant from the Ohio Arts Council

Art Director Robert Probst
Designer Robert Probst
Artist Martin Tucker
Client Tangeman Fine Arts Gallery, Cincinnati
Production Co. Berman Printing Company

973

974
Art Director Robert Cooney
Designer Gregg Sibert
Artist Gregg Sibert
Client Philadelphia Market Place
Agency R.A. Cooney Inc./Creative Systems Group
Art Director: Bart Crosby
Designer: Bart Crosby
Photographer: Georg Bosek
Client: Industrial Designers Society of America
Agency: Crosby Associates Inc.

Art Director: Bart Crosby
Designer: Bart Crosby
Photographer: Georg Bosek
Client: Consolidated Foods Corporation
Agency: Crosby Associates Inc.
977
Art Director Dick Krogstad
Designer Dick Krogstad
Artist Dick Krogstad
Writer Dick Krogstad
Client Alphagraphics One
Agency Gulick & Henry, Inc.

978
Art Directors Rafael Rovira, Javier Romero
Designers Rafael Rovira, Javier Romero
Photographer Lucien Clergue
Client HMK Fine Arts Inc.
Publisher HMK Fine Arts Inc.
Agency Periscope Studio, Inc.

979
Art Director Robert Burns
Designer Will Novosedlik
Photographer Paul Orenstein
Client Academy of Canadian Cinema
Agency Burns, Cooper, Hynes Limited
Art Director: McRay Magleby
Designer: McRay Magleby
Artists: McRay Magleby, JoAnne Verville
Client: Brigham Young Univ. Wrestling
Producer: Brigham Young University
Agency: Graphic Communications
Art Director: Michael Donovan
Designer: Michael Donovan
Client: Brickel Associates, Inc.
Agency: Donovan and Green, Inc.

Art Director: Gary Kelley
Designer: Gary Kelley
Artists: Gary Kelley
Writer: Clarence Alling, Gary Kelley
Client: Waterloo Municipal Galleries
Publisher: Waterloo Recreation and Arts Center
986
Art Director: Richard Perlman, Inc.
Designer: Susan Schatz
Artist: Susan Schatz
Client: Sterling-Roman Press, Inc.
Production Co: Sterling-Roman Press, Inc.

987
Art Director: Joan Niborg
Designer: Joan Niborg
Photographer: Michael Geiger
Writer: Judi Goldstein
Client: Chain Bike Corporation
Agency: DDB Group Two

988
Art Director: Mel Sant
Designer: Mel Sant
Photographer: Jim Miller
Writer: Paul Keye
Client: Lone Star Brewing Co.
Publisher: Lone Star Brewing Co.
Agency: Keye, Donna, Pearlstein Inc.
It's hard to keep a gift this good under wraps.
SIXTH VAN CLIBURN INTERNATIONAL PIANO COMPETITION
MAY 17 TO 31, 1981, FORT WORTH, TEXAS

Art Directors: Duane Wiens, Carl Baden
Designer: Carl Baden
Client: Colorado National Bank
Printer: Frederic Printing Company
Production Co: Matrix Design Inc.

Art Directors: Warren Wilkins, Tommer Peterson
Designers: Warren Wilkins, Tommer Peterson
Client: The Van Cliburn Foundation
Production Co: Heath Printers
Agency: Wilkins & Peterson

Art Director: Russ Hirth
Designer: Tim Girvin
Artist: Tim Girvin
Client: BF Goodrich
Agency: Carr Liggett
994
Art Directors Duane Wiens, Carl Baden
Designer Arvid Wallen
Client Beaver Creek Resort Company
Printer L&M Printing Company
Production Co Matrix Design Inc.

995
Art Director Woody Pirtle
Designer Woody Pirtle
Photographer John Katz
Writer Woody Pirtle
Client John Katz Photography
Agency Woody Pirtle, Inc.
Three days of fun and excitement in a country atmosphere. Acapulco Mexican Food, Hamburgers, Wines, Soft Drinks, Sweets and Treats, Yogurt, Ice Cream and Homemade Desserts, Plants, and a Country Store.

Friday Night Steak Buffet catered by the Los Angeles Athletic Club, including an evening horse show, for only $35.00 per person. Send reservations to Post Office Box 363, La Canada Flintridge, CA 91011.

General Admission — $30.00. Children under 12 — 50% off. The Public is Welcome. Flintridge Riding Club, 4625 Oak Grove Drive, La Canada Flintridge, California. Friday through Sunday May 29, 30, 31, 1981.

Sponsored by the Flintridge La Canada Guild of the Huntington Memorial Hospital.

Art Director: Dennis S. Juett
Designer: Jeffrey D. Lawson
Artist: Jeffrey D. Lawson
Writer: Dorothy A. Juett
Client: Flintridge La Canada Guild of the Huntington Memorial Hospital
Agency: Dennis S. Juett & Associates Inc.
A CELEBRATION OF THE SIGHTS AND SOUNDS OF A GREAT CITY
1003
Art Director: William Brennan
Designer: William Brennan
Client: Panasonic
Agency: Sommer, Inc.

1004
Art Director: Michael Donovan
Designer: Michael Donovan
Artists: Jim Silks, Randy Lieu
Writer: C. Ray Smith
Client: Brickel Associates Inc.
Agency: Donovan and Green Inc.
1005
Art Directors: Phil Toy, Keilani Tom
Designers: Keilani Tom, Phil Toy
Photographer: Phil Toy
Writer: Kathryn Van Dyke
Client: Phil Toy Photography
Agency: Communikations

1006
Art Director: Tyler Smith
Designer: Tyler Smith
Photographer: Myron Taplin
Writer: Geoff Currier
Client: Southwick
Producer: Tyler Smith , Art Direction Inc.
Agency: Welch Currier Smith
NEANDERTAL: A NEW LOOK

1007
Art Director Rodney C. Williams
Designer Wayne Fitzpatrick
Artist Jay Matternes
Writer Boyce Rensberger
Client American Association for the Advancement of Science
Editor Allen Hammond
Publisher William D. Carey

1008
Art Director Linda Powell
Designer Linda Powell
Artist Barb Herman
Writer Nancy Green
Client Herman Miller, Inc.
1009
Art Director: Keith Bright
Designer: Kara Blohm
Artist: John Bright
Client: Self-promotion
Agency: Bright & Associates

1010
Art Director: Larry S. Paine
Designer: Larry S. Paine
Photographer: Fred Kligman
Client: Stephenson, Inc.
Publisher: Stephenson, Inc.
Agency: LP & A Design Studio
Forbes helps you pull ahead.
WHEN ABORTION BECOMES ILLEGAL, MAYBE WOMEN WILL FINALLY LEARN TO TAKE CARE OF THEMSELVES.
Art Director: Don Price
Designers: Don Price, Tim Girvin, Rick Lindberg, Pat Rooney
Artist: Tim Girvin
Writer: Brian Duffy
Client: Art Directors & Artists Club of Sacramento

Art Director: Bill Caldwell
Designers: Bill Caldwell, Terry Dale, Ethel Kessler
Artists: Web Bryant, Bill Caldwell, Ethel Kessler, Ken Krafchek, Paul Salmon, Libby Dorsett Thiel
Writer: Victor Hirst
Client: International Communications Agency
Editors: Victor Hirst, Martha Williams
Publisher: International Communications Agency
Director: Bill Caldwell
Agency: International Communication Agency
John really got smashed Saturday night.

Art Director Dennis Merritt
Designers Dennis Merritt
Photographer Rick Gayle
Artist Ken Fritz
Writer Dennis Merritt/Jamie Nichols
Client Public Service
Agency Phillips-Ramsey Advertising
Very elegant, in basic black
Isn't A Burrito
Something Gabby Hayes Rode In
"Riders Of The Purple Sage?"

1029
Art Director: Ron Anderson
Designer: Ron Anderson
Artist: Lou Myers
Writer: Tom McElligott
Client: Esteban's
Agency: Fallon McElligott Rice

1030
Art Director: Chris Blum
Designer: Chris Blum
Artists: (1) Greg Thomas, (2) Bruce Wolfe, (3) Tony Naganuma
Client: Levi Strauss & Co.
Printer: Pacific Lithograph Co.
Agency: Foote, Cone & Belding/Honig

1031
Art Directors: Ken White, Tak Kiriyama
Designer: Ken White
Photographer: NASA
Artist: Ken White
Writers: Ken White, Andre Stein
Client: NASA/JPL
Editor: Mary Fran Buehler
Publisher: NASA/JPL
Director: John Kempton
Agency: Ken White Design Office, Inc.
1032  GOLD AWARD
Art Director: Judy Anderson, Bill Jackson
Designers: Judy Anderson, Bill Jackson
Artists: Judy Anderson, Bill Jackson
Writers: Judy Anderson, Bill Jackson
Client: Self promotion
Editor: Max Schaible
Publisher: ArtHouse Press

1033  GOLD AWARD
Art Director: R.D. Scudellari
Designer: R.D. Scudellari
Photographer: John Gruen
Client: Alfred A. Knopf
Editor: R.D. Scudellari
Publisher: Alfred A. Knopf
Director: Robert Gottlieb
Producer: Ellen McNeill
Agency: Corporate Design Staff

1034  DISTINCTIVE MERIT
Art Director: David M. Seager
Designer: David M. Seager
Photographer: Jim Sugar (Cover)
Client: National Geographic Society
Editor: Thomas B. Allen
Publisher: National Geographic Society
Director: Charles O. Hyman, Book Service
1035
Art Director Arnold C. Holeywell
Designer Donald S. Komai
Artists Frank Wootton, John Batchelor
Writer Ralph Barker
Client TIME-LIFE Books, Inc.
Publisher TIME-LIFE Books, Inc.

1036
Art Director Chet Grycz
Designer Carl Seltzer
Photographer Max Yavno
Publisher University of California Press

1027
Designer James McMullan
Artist James McMullan
Writer James McMullan
Editors Michael McTwigan, Betty Vera
Publisher Watson-Guptill Publications
There's a Train Going by My Window

by Wendy Kesselman
pictures by Tony Chen
1048
Art Director: Barbara Knowles
Designers: Betsy and Giulio Maestro
Artist: Giulio Maestro
Writer: Betsy Maestro
Client: Harcourt Brace Jovanovich, Publishers
Editor: Barbara Lucas
Publisher: Harcourt Brace Jovanovich, Publishers

1049
Art Director: Bruce Withers
Designer: Laura Torrisi Goldsmith
Artist: Gerry Gersten
Writer: Geraldine Richelson, Richard M. Kahn
Client: Amy S. Meltzer/Time Life Video
Publisher: Time Life Inc.
Agency: Bruce Withers Graphic Design Inc.

1050
Art Director: Jurek Wajdowicz
Designer: Jurek Wajdowicz
Artists: A. Dudzinski, J. Morgan, J. Wajdowicz
Writer: Edward M. Gottschall
Client: Prentice-Hall, Inc.
Editors: John Duhring, Sonia Meyer
Publisher: Prentice-Hall, Inc.
Production Co: Emerson, Wajdowicz Studios, Inc.
Agency: Emerson, Wajdowicz Studios, Inc.
1055 SILVER AWARD
Art Directors: Saul Bass, Art Goodman
Designer: Saul Bass
Photographer: George Arakaki
Artists: Saul Bass, Art Goodman
Client: AIGA
Publisher: Watson-Guptill Publications
Agency: Saul Bass/Herb Yager & Associates

1056 DISTINCTIVE MERIT
Art Director: R.D. Scudellari
Designer: R.D. Scudellari
Artist: Rockwell Kent
Client: Alfred A. Knopf
Editor: Bobbi Bristol
Publisher: Alfred A. Knopf
Director: Robert Gottlieb
Producer: Ellen McNeilly
Agency: Corporate Design Dept.
The Writer's New York City Source Book
End of the Rainbow
Mary Ann Crenshaw

Art Director Jackie Merri Meyer
Design Jackie Merri Meyer
Artist Jose Cruz
Editor George Walsh
Publisher Macmillan Publishing Company, Inc.

Art Director Frank Kozelek
Designer Tony Greco
Photographer Herman Estévez
Writer Thomas Keneally
Client Berkley Publishing
Publisher Rena Wolner
1068
Art Director  Steve Renick  
Designer  Steve Renick  
Editor  Jack Miles  
Publisher  University of California Press

1069
Art Directors  David S. Shapiro, Tom Poth  
Designers  David S. Shapiro, Tom Poth, Mike Hicks  
Photographer  Rick Patrick  
Artists  David S. Shapiro, Molly Smith  
Writer  Texas Monthly Press  
Client  Texas Monthly Press  
Editor  Anne Dingus  
Publisher  Texas Monthly Press  
Production Co.  Cathy Berend/Texas Monthly Press  
Agency  HIXO Inc., Austin

1070
Art Director  Frank Kozelek  
Designer  Tony Greco  
Artist  Frank Johnson  
Writer  Garson Kanin  
Client  Berkley Publishing  
Publisher  Rena Wolner
"An inestimably valuable addition to American literature as well as oral history. Ann Banks has excitingly recaptured 'American talk'—the real thing—as put down in the 30's by the WPA Writers' Project."

—STUDS TERKEL
GOOD FOOD KIDS LOVE

BY DOROTHY LAGA-GRAD

1075
Art Director: Barry L.S. Mirenburg
Designer: Barry L.S. Mirenburg
Artist: Barry L.S. Mirenburg
Publisher: Quick Fox/Music Sales Corporation

1076
Art Director: Seymour Chwast
Designers: Seymour Chwast, Richard Mantel
Artist (Cover): Richard Mantel
Client: American Showcase
Agency: Push Pin Studios
1077
Art Director: Lynn Hollyn
Designers: Lynn Hollyn, Mary Mietzelfeld
Artist: Mary Mietzelfeld
Writer: Susan Lukas
Client: The Putnam Publishing Group
Editor: Faith Sale
Publisher: The Putnam Publishing Group

1078
Artist: John Lim
Writer: John Lim
Publisher: Tundra

1079
Art Director: Patricia Girvin Dunbar
Designer: Patricia Girvin Dunbar
Client: Wadsworth Publishing Company
Editor: Becky Hayden
Publisher: Wadsworth Publishing Company
1082
Art Directors: Raymond Waites, Cheryl Lewin
Designer: Cheryl Lewin
Photographer: Bruce Wolf
Client: Schumacher, Inc.
Agency: Gear

1083
Art Director: Lynn Hollyn
Designer: Mary Mietzelfeld
Artist: Mary Mietzelfeld
Writer: Natsume Soseki
Client: Perigee Books
Editor: Sam Mitnick
Publisher: Perigee Books
STEPPES IN STYLE

Art Director: John C. Jay
Designer: Charles Banuchi
Artist: Antonio Lopez
Client: Bloomingdale's

TENNESSEE DEBUTS OFF, OFF, OFF... B’WAY.

William has always had a keen sense of the passions that fuel the topic.
His characters play the passions and shape the shadows with venomous, car-
1085 DISTINCTIVE MERIT
1086

ture antagonism.

Art Director: David Thall
Designer: David Thall
Artist: David Levine
Writer: Jerry Brown
Client: New World Festival of the Arts
Agency: BS & Partners (Miami)
Art Director: Marilyn Hoffner
Designer: Marilyn Hoffner
Artist: Gerald Gersten
Client: Cooper Union Annual Fund

Art Directors: Jeff Stahler, Alan E. Cober
Designer: Alan E. Cober
Artist: Alan E. Cober
Writer: Alan E. Cober
Client: The Columbus Society of Communicating Arts

Art Director: Vincent E. Catteruccia
Designer: Gregg Klees
Artist: Gregg Klees
Writer: Lennox Samuels
Client: The Milwaukee Sentinel
Editor: Robert H. Wills
Depression — 'Downer'
Without Drugs

Security-Conscious Hollywood Becomes 'Fear City'
Terrified celebrities are arming themselves, getting fierce dogs and living in prison-like environments
If There Were No K.G.B.,
Would the Scale and Intensity
Of Terrorism Be Diminished?

Talking To the
Russians

Cutting Medical Student Loans May Drive Doctors Fees Up

Art Director Jerelle Kraus
Designer Jerelle Kraus
Artist Anita Siegel
Writer Harry Rositzke
Client The New York Times
Editor Charlotte Curtis
Publisher The New York Times

Art Directors Bill Caldwell, Becky Eason
Designer Bill Caldwell
Photographer Virginia Lithograph
Artist Ken Krafchek
Writers Bill Caldwell, Becky Eason
Client Washington Art Directors Club
Editor Becky Eason
Publisher Washington Art Directors Club
Director Bill Caldwell
The Bizarre Story Of Tchaikovsky's 1.8 Demise

Art Director: Miriam Smith
Artist: Ned Levine
Writers: Daniel Goleman, Jonathan Freedman
Client: Newsday

Art Directors: Rocco Volpe, William C. Beauchamp
Designer: Rocco Volpe
Photographer: Michael Furman
Artist: William C. Beauchamp
Client: Johnson and Johnson, Orthopaedic Division
Agency: Simms and Mclvor, Incorporated

Art Director: R.J. Shay
Designer: R.J. Shay
Artist: R.J. Shay
Writer: Joel Spiegelman
Client: High Fidelity Magazine
Publisher: Pulitzer Publishing Co.

Art Director: Don Boswell
Designer: Jerre Sicuro
Illustrator: Ed Lindlof
Writer: Pat Byers
Client: Kocide Chemical Corporation
Agency: Don Boswell Incorporated
1104
Art Director: Henry Vizcarra
Designer: Henry Vizcarra
Artist: Jeff Wack
Client: Warner Home Video

1105
Art Director: John F. Perkins
Designer: John F. Perkins
Photographer: Larry McCann
Artist: Ruben Nieto
Writer: Edwin Hoff
Client: Lat-Tek Division, Miles Laboratories
Our Tenth.

Cleveland Dart Extravaganza Number Ten, 8th Stouffer's Inn on the Square, May 8th, 9th & 10th, $50,000 in Prizes.

Art Director: Tom Yurcich
Designer: Tom Yurcich
Writer: Tom Yurcich
Client: Stroh Brewery-White Horse Distillery

Super Bowl XVI

Art Director: Dave Boss
Designer: Andy Zito
Artist: Andy Zito
Client: National Football League Properties, Inc.
1108
Art Director: Terry Watson
Artist: Doug Johnson
Client: Upjohn
Agency: Gilmore Advertising

1109
Art Director: Errol R. Beauchamp
Designer: Vicki J. Gullickson
Artist: Vicki J. Gullickson
Writer: Errol R. Beauchamp
Client: Bag Advertising, Inc.
Agency: Bag Advertising, Inc.

1110
Art Director: Warren Hanson
Designers: Warren Hanson, Joan Clothier
Photographer: Rick Dublin
Artist: Warren Hanson
Writer: Warren Hanson
Client: Webster Lumber Company
1111
Art Director: Shinichiro Tora
Artist: Barbara Nessim
Client: Hotel Barman Association
Agency: Dai Nippon Printing Co. Creative Design Center

1112
Art Directors: Doug Johnson, Anne Leigh
Designer: Anne Leigh
Artist: Doug Johnson
Client: Doug Johnson
Agency: Performing Dogs

1113
Art Director: Carlos A. Huerta
Designer: David Nakashita
Artist: David Nakashita
Writer: Alan Barzman
Client: Barzman & Company
Agency: Huerta Design Associates
1114
Designer Gary W. Priester
Artist Mary E. Carter
Writer Mary E. Carter
Client Mary E. Carter
Producer Joncea Stemnock

1115
Art Director Dagmar Frinta
Designer Dagmar Frinta
Photographer Dagmar Frinta
Artist Dagmar Frinta
Client Dagmar Frinta
Agency The Dagmar Frinta Agency

1116
Art Director Liane Fried
Designer Liane Fried
Artist Liane Fried
Agency "Word of Mouth"
Art Director: Alan E. Cober
Designer: Jan Nyman
Artist: Alan E. Cober
Agency: Arbcam/Lenskog — Sweden

Creative Director: Charles V. Blake
Art Directors: Elaine Zelts, Vasken Kalayjian
Designer: Steve Gansl
Writer: Hal Alterman
Client: NBC Marketing
Production Co: Crafton Printers

Art Director: Gary Kelley
Designer: Gary Kelley
Artist: Gary Kelley
Writers: Various
Client: Theatre UNI/UNI Lyric Theatre
Editor: D. Terry Williams
Publisher: University of Northern Iowa
THEN AND NOW: WORSTEDS

Burlington Ms.

1120
Art Directors: Anne Norton, George Grodzicki
Designer: Doug Johnson
Artist: Doug Johnson
Client: Burlington Industries

1121
Art Directors: Chris Nylander, Don Weller
Designer: Don Weller
Artist: Don Weller
Water: Chris Nylander
Client: Spokane Falls Community College
Publisher: Spokane Falls Community College
Art Director: Steve D. Harding
Designer: Steve D. Harding
Artist: Don Punchatz
Client: Granada Corporation

Art Director: David G. Foote
Designer: Alan E. Cober
Artist: Alan E. Cober
Writer: Alan E. Cober
Client: U.S. Postal Service
1124
Art Director: Shinichiro Tora
Designer: Mitsuo Katsul
Artists: George Giusti, Barbara Nessim, Robert Grossman
Client: Hotel Barmens Association
Production Co: Dai Nippon Printing Co.
Agency: Dai Nippon Printing CDC

1125
Art Director: Dennis S. Juett
Designer: Jeffrey D. Lawson
Artist: Jeffrey D. Lawson
Writer: Dorothy A. Juett
Client: Flintridge La Canada Guild of the Huntington Memorial Hospital
Agency: Dennis S. Juett & Associates Inc.

1126
Art Director: Peter Rauch
Designer: Peter Rauch
Artist: John Alcorn
Writer: Peter O. Price
Client: Young Presidents’ Organization
Agency: Peter Rauch Design

1128
Art Director: Heather Cooper
Designer: Heather Cooper
Artist: Heather Cooper
Client: Faber Castell Limited
Agency: Burns, Cooper, Hynes Limited
The Writer's New York City Source Book

Art Director: Toshiaki Ide
Designer: Seymour Chwast
Artist: Seymour Chwast
Client: New York City Department of Cultural Affairs

Art Director: Bill Sontag
Designer: Bill Sontag
Photographer: Corson Hirshfeld
Artist: Bill Sontag
Writer: Kirby Sullivan
Client: Murray Ohio Manufacturing Company
Lily of the Nile
Agapanthus orientalis

The Agapanthus is a bulbous perennial with strap-like, sword-like leaves growing in large clumps. The flowers, which are dark green in color, are produced in a spike that may grow to 2 feet tall. The flower heads are greenish-blue, with a dark purple center, and bloom in late summer to early fall. They are attractive to birds and are often used in floral arrangements.

Illustration by Pat Wong
Beating burnout in the laboratory

BLACK KINGS OF ANCIENT AMERICA

1145
Art Director: Thomas Darnsteadt
Design Director: John Newcomb
Designer: Kathleen Cuddihy
Photographer: Stephen Munz
Artist: Janice Conklin
Writers: Seth L. Haber, M.D., Marcia C. Inhorn
Client: MEDICAL LABORATORY OBSERVER Magazine
Editor: Robert Fitzgibbon
Publisher: H. Mason Fackert
Production Co: Medical Economics Co., Inc.

1146
Art Director: Mary Zisk
Design Director: Frank Rothmann
Designers: Mary Zisk, Nancy Oatts
Artist: Eraldo Carugati
Editor: Scott DeGarmo
Publisher: Science Digest/Hearst Corp.

1147
Art Directors: Craig Bernhardt, Janice Fudyma
Designer: Janice Fudyma
Artist: Kimmerle Milnazik
Client: W.R. Grace & Co.
Editor: Joyce Cole
Publisher: W.R. Grace & Co.
Agency: Bernhardt/Fudyma Design Group

1148
Art Director: Jan Adkins
Artist: William H. Bond
Editor: Wilbur E. Garrett
Publisher: National Geographic Society
AND YES I SAID YES...

For James Joyce fans, June 16 is a mythic literary holiday called Bloomsday. To celebrate, John Creelan has put together another evening of music, poetry, and dramatic readings culled from and elaborating on Joyce’s works. The spirit of Joyce — his lyricism, his bitter bile, his public and private lives — will be evoked in a variety of modes including part of the long stream-of-consciousness soliloquy from Ulysses as well as letters from Nora Joyce to her husband. There will be a composition by Mark Harvey derived from Portrait of the Artist as a Young Man, songs by Pulitzer Prize-winning composer Donald Martino from Pomes Penyeach, Tenc Karl Dan Sorensen, and many others, will be on the program.

You can buy tickets at Jordan Hall before the performance, which starts at 8 p.m.

BLOOMSDAY, JUNE 16
JORDAN HALL
8 GARDINER STREET
BOSTON 02116
1151
Art Director: Mary Zisk
Design Director: Frank Rothmann
Designer: Mary Zisk
Photographer: Len De Lessio
Sculptor: Judith Jampel
Client: Science Digest
Editor: Scott DeGarmo
Publisher: Science Digest/Hearst Corp.

1152
Art Directors: Richard Creighton, Dorothy Fall
Designer: Dorothy Fall
Artist: Michael David Brown
Client: District of Columbia Bar Assn.

1153
Art Director: Judy Garlan
Artist: Michael Crawford
Client: The Atlantic Monthly Co.
Editor: William Whitworth
Publisher: The Atlantic Monthly Co.
Not just another faceless cigarette

1165
Art Director  Reinhold Schwenk
Designers Reinhold Schwenk, David Garner
Client Lorillard
Agency Jordan, Case & McGrath

1166
Art Director  Frank Nichola
Designers Józef Sumichrast
Artists Józef Sumichrast
Client Leo Burnett Co.

1167
Art Directors  John Lister, Helen Rettger, Karen Kaplan
Artists  Gerard Huerta, Roger Huysen
Client  Lister Butler
VANISHING CREATURES
A Series of Portraits by Dugald Stermer

Introduction: Robert Redford

1168
Art Directors: Acy R. Lehman, Dick Smith
Designers: Acy R. Lehman, Dick Smith
Artist: Dennis Luzak
Client: RCA "SelectaVision" VideoDiscs

1169 GOLD AWARD
Art Director: Gordon Fisher
Designers: Gordon Fisher, Alan E. Cober
Artist: Alan E. Cober
Writers: Gordon Fisher, Sue Smith
Client: Neenah Paper
Agency: Creative Dimensions

1171
Art Director: Dugald Stermer
Designers: Dugald Stermer
Artist: Dugald Stermer
Writer: Dugald Stermer
Publisher: Lancaster-Miller
1178
Art Director: Judy Garlan
Designer: Judy Garlan
Artist: David Levine
Client: The Atlantic Monthly Co.
Editor: William Whitworth
Publisher: The Atlantic Monthly Co.

1179
Art Director: Frank M. Devino
Designer: Margaret Richichi
Artist: Friedrich Hechelmann
Client: Omni Publications Intl. Ltd.
Publisher: Bob Guccione

1180
Art Director: Michael Gass
Designer: Michael Gass
Artist: Michael Gass
Client: ABC-TV "Good Morning America"

1181
Art Director: Piet Halberstadt
Artist: Piet Halberstadt
Client: WOR-TV News/News at Noon
Director: Neil Borrell
Producer: Steve Osborne
Art Director Michael Gass
Designer Michael Sass
Artist Michael Gass
Client ABC-TV "Good Morning America"

Art Directors Beverly Littlewood, Gary E. Teixeira
Designer Gary E. Teixeira
Artist Gary E. Teixeira
Client WNBC-TV News 4 New York

Art Director Maria LoConte
Designer Maria LoConte
Photographer Ed Malitsky
Client WNAC-TV, Boston
Agency WNAC TV/Art Department
1185
Art Director Ernesto Mendoza
Designer Ernesto Mendoza
Artist Ernesto Mendoza
Client WCBS-TV, New York
Agency WCBS-TV

1186
Art Director Michael Gass
Designer Michael Gass
Artist Michael Gass
Client ABC-TV "Good Morning America"

1187
Art Director Susan Ferber
Artist Susan Ferber
Client KTVI Channel Two, St. Louis
Agency KTVI Channel Two
Art Directors: Steven Manowitz, Ben Blank
Designer: Steven Manowitz
Client: WABC News, New York
1190A
Art Director Bob Camuso
Photographer Chuck Kuhn/Chuck Kuhn Photography
Writer John Brown
Client Wendy Amdal/Madison Park Salon
Agency John Brown & Partners

1191
Art Director Carole Palmer
Photographer Steve Rosenthal
Editor Donald Canty
Publisher Michael Hanley

NIGHTMARES
Why you have them and what they mean

1192
Art Director George Hartman
Designer Howard Sperber
Photographer Jerry N. Uelsmann
Client Glamour Magazine
Publisher Conde Nast Publications Inc.
1193
Art Director  Ira Madris
Designer  Ira Madris
Photographer  Gary A. Perweiler
Writer  Bruce Nelson
Client  Lufthansa
Agency  McCann-Erickson, Inc.

1196
Art Director  Barbara Schubeck
Designer  Barbara Schubeck
Photographer  Phil Marco
Writer  Ray Freidel
Client  Sony
Agency  Ammirati & Puris

1195
Art Director  Edward Seymore
Designer  Edward Seymore
Photographer  Harry Pesin
Writer  Harry Pesin
Client  Waterford Crystal
Agency  Pesin, Sydney & Bernard

1197
Art Director  David Deutsch
Photographer  George Ralkai
Writer  John Clarkson
Client  Oneida Silversmiths
Agency  David Deutsch Associates, Inc.
1198
Art Director Laura Vergano
Designer Laura Vergano
Photographers Charles Gold — "Vegetables" & "Mussels", Phil Marco — "Coffee"
Writers Lynn Slies, Anne Conlon
Client Hilton International
Agency Lord, Geller, Federico, Einstein Inc.

1200
Art Director Woodrow Lowe
Photographer Chuck Kuhn/Chuck Kuhn Photography
Writer Peter Angelos
Client Liberty Orchard
Production Co. duMas Production Services
Agency The Solkover Group

1199
Art Director Roger Hines
Photographer Eric Meola
Writer Cappy Capossela
Client Almay Cosmetics
Agency Geer DuBois Inc.

1202
Art Director Frank White
Designer Debbie Wetmore
Photographer Frank White
Client Artifacts
Guide to selecting stainless steels for pumps, valves and fittings

CARPENTER TECHNOLOGY CORPORATION
CARPENTER STEEL DIVISION

1203
Art Director Bruce Blackburn
Designers Bruce Blackburn, G. Bruce Johnson
Photographer Eric Meola
Artists Petrea McDonald, Juliet Schen, Phil Goldberg
Client Squibb Inc.
Publisher Squibb Inc.
Agency Danne & Blackburn Inc.

1204
Art Director Dick Hesser
Designer Don Nagle
Photographer Tom Weigand
Writer Dan Fura
Client Carpenter Technology Corp.
Agency Beaumont, Heller & Sperling, Inc.

1205
Art Director Tyler Smith
Designer Tyler Smith
Photographer John Goodman
Writers Ray Welch, Geoff Currier
Client Louis
Agency Welch, Currier, Smith
1206
Art Director Richard Mallette
Designer Richard Mallette
Photographer Arthur Meyerson
Writer Kathy Johnston
Client Houston Homebuilders Assn.
Agency K. Johnston Advertising

1207
Art Director Diana Graham
Photographer Stephen Wilkes
Client Fischer Brothers Investment Builders
Agency Gips & Balkind

1208
Art Director David Kennedy
Photographer Chuck Kuhn/Chuck Kuhn Photography
Writer Dan Wieden
Clients Blue Ribbon Sports, Nike
Agency William Cain, Inc.
BUSSMANN MAKES 14,285 FUSES.
SOMEBODY HAS TO DO IT!

1209
Art Director: Matt Lester
Designer: Matt Lester
Photographer: Jeff Perkell, Stock
Writer: Helaine Weinberg
Client: ACCO
Agency: Ketchum Advertising, New York

1211
Art Directors: Peter Papadopolous, Ed Susse
Photographer: Peter Papadopolous
Client: Self Promo

1212
Art Director: Jim Doyle
Designer: Jim Doyle
Photographer: Mickey McGuire/Boulevard Photographic Inc.
Artist: Konrad Kahl
Writer: Jim Lodge
Client: Toyota Motor Sales, U.S.A., Inc.
Publisher: Anderson Litho Co., Los Angeles, CA
Creative Director: Sean K. Fitzpatrick
Agency: Dancer Fitzgerald Sample, Inc., S. Calif.
1214
Art Director Jeff Barnes
Designer Jeff Barnes
Photographer Dennis Manarchy
Client Chicago Talent, Inc.
Publisher Chicago Talent, Inc.
Director Paul casper
Agency Alexander Communications

1215
Art Director Brian Stewart
Designer Brian Stewart
Photographer Steve Neidorf
Artist Prism Studios
Writer Richard Cohen
Client Norstan Inc.
Agency Stewart & Stewart

1216
Art Directors Tohru Nakamura, Kiyoshi Kanai
Designer Kiyoshi Kanai
Photographer Tohru Nakamura
Client Tohru Nakamura Studio
FRESH IDEAS
GROWN IN THE HEART OF THE BELL CONVALLEY

Art Director: Philip Bauer
Designer: Philip Bauer
Photographer: Tony Sollecito
Writer: Philip Bauer
Client: Imahara & Keep Advertising
Publisher: House of Printing
Production Co: Focus 4
Agency: Imahara & Keep Advertising

DISTINCTIVE MERIT
1220
Picture Editor: Steve Ettlinger
Art Director: John Tom Cohoe
Photographer: Bruno Barbey, Magnum
Writer: Frank Gibney
Client: GEO Magazine
Editor: David Maxey
Publisher: Knapp Communications Corp.

1222
DISTINCTIVE MERIT
Picture Editor: Steve Ettlinger
Art Director: Greg Leeds
Photographer: Reinhard Kuenkel
Writer: Harold Hayes
Client: GEO Magazine
Editor: David Maxey
Publisher: Knapp Communications Corp.
1236
Art Director: Wayne Roth
Designer: Corporate Annual Reports, Inc.
Photographer: Gary Gladstone
Writer: Courtenay Wyche Beinhorn
Client: Rexham Corporation
Agency: Corpcom Services Inc.

1237
Art Director: Debbie Lawrence
Photographer: Mark Heayn
Creative Director: Mike Koelker
Writer: Mike Koelker
Client: Levi Strauss & Co.
Agency: Foote Cone & Belding/Honig

1238  SILVER AWARD
Art Director: Les Meyers
Designer: Steven C. Wilson
Photographer: Steven C. Wilson, Karen C. Hayden
Artist: Calligrapher Tim Girvin
Writer: Steven C. Wilson
Client: Conoco/National Audubon Society
Editor: Steven C. Wilson
Publisher: Entheos

1239  SILVER AWARD
Art Director: John Grant
Designer: John Grant
Photographer: Robert Llewellyn
Client: Thomasson-Grant, Inc.
Publisher: Thomasson-Grant, Inc.
1247  SILVER AWARD
Art Director  Thomas Ridinger
Designer  Thomas Ridinger
Photographer  Reinhart Wolf
Writer  Le Corbusier
Editor  Jim Hughes
Article Editor  Laurance Wieder
Publisher  Ziff-Davis Publishing Company

1248  SILVER AWARD
Art Director  Brenda Suler
Designer  Brenda Suler
Photographer  Jerome Ducrot
Writer  Arthur Goldsmith
Client  Photography Annual
Editor  Jim Hughes
Publisher  Ziff-Davis Publishing Co.

1249
Art Director  Frank M. Devino
Designer  Elizabeth Woodson
Photographer  Malcolm Kirk
Client  Omni Publications Inl'l., Ltd.
Publisher  Bob Guccione

1250
Art Director  Will Hopkins
Designer  Louis F. Cruz
Photographer  Kenda North
Writer  Nancy Stevens
Client  CBS Publications
Editor  Sean Callahan
Publisher  Gary Fisher
Manhattan: Images of the City

Art Director: Constance H. Phelps
Photographer: Jay Maisel
Writer: John Putman
Client: National Geographic Society
Editor: Taylor Gregg
Publisher: National Geographic Society

Blazing Flowers

Art Director: Constance H. Phelps
Photographer: Jay Maisel
Writer: John Putman
Client: National Geographic Society
Editor: Taylor Gregg
Publisher: National Geographic Society

1252
Art Director: Joe Brooks
Designer: Claire Victor
Photographer: Pete Turner
Writer: Ed Emmerling
Client: Penthouse International
Editor: Ed Emmerling
Publisher: Bob Guccione

1253
Art Director: Gordon Bowman
Designer: William Wondriska
Photographer: Jay Maisel
Writer: M. Kraegel
Client: United Technologies Corp.
Agency: United Technologies/In House

1254
Art Director: Gordon Bowman
Designer: William Wondriska
Photographer: Jay Maisel
Writer: M. Kraegel
Client: United Technologies Corp.
Agency: United Technologies/In House

1255
Art Director: Shinichiro Tora
Designer: Shinichiro Tora
Photographer: John Lindstrom
Writer: Nancy Timmes Engel
Client: Popular Photography
Editor: Nancy Timmes Engel
Publisher: Ziff-Davis Publishing Co.
Remembrance of Fins Past

The term "fins" was coined in the early 1950s, during the era of post-war automotive design. Fins were a prominent feature of American cars during this period, symbolizing the optimism and prosperity of the time. The design elements were inspired by the sleek lines of aircraft and the cutting-edge technology of the era. Fins were not just for show; they were intended to improve aerodynamics and reduce drag. However, by the late 1950s, the trend began to decline due to changes in design philosophies and the advent of more fuel-efficient cars. The fins of the past are a reminder of an era that has passed, yet they continue to captivate car enthusiasts around the world. The 1930s witnessed a resurgence of this design element, with cars like the Packard Super Eight and the Ford V-8 becoming symbols of the new era.
1262
Picture Editor: Elisabeth Blondl
Art Director: Greg Leeds
Photographer: Rebecca Colette
Writer: Tony Astrachan
Client: GEO Magazine
Editor: David Maxey
Publisher: Knapp Communications Corp.

1264
Art Director: Thomas Ridinger
Designer: Thomas Ridinger
Photographer: Denny Moers
Writer: Denny Moers (as interviewed by Steve Pollock)
Editor: Jim Hughes
Publisher: Ziff-Davis Publishing Company

1263
Art Director: Thomas Ridinger
Designer: Thomas Ridinger
Photographer: Scott MacLeay
Writer: Stephen DeGange
Editor: Jim Hughes
Publisher: Ziff-Davis Publishing Company

1265
Art Director: Jim Darilek
Designer: Jim Darilek
Photographer: Geoff Winningham
Client: Texas Monthly
Editor: Greg Curtis
Publisher: Mediatex Communications Corp.
1266
Art Director: Walter Herdig
Photographer: Jay Maisel
Writer: Allan Porter
Client: Graphis Press Corp., Zurich, Switzerland
Publisher: Graphis Press Corp.

1267
Art Director: Brenda Suler
Designer: Brenda Suler
Photographer: Jesse Fernandez
Writer: Larry Frascella
Client: Photography Annual
Editor: Jim Hughes
Publisher: Ziff-Davis Publishing Co.

1268
Art Director: Shinichiro Tora
Designer: Shinichiro Tora
Photographer: Michael O’Brien
Writer: John Durniak
Client: Popular Photography
Editor: Ken Poli
Publisher: Ziff-Davis Publishing Co.

1269
Art Director: Thomas Ridinger
Designer: Thomas Ridinger
Photographer: Ruffin Cooper
Writer: Geoffrey C. Ward
Editor: Jim Hughes
Article Editor: Laurence Wieder
Publisher: Ziff-Davis Publishing Company
MCCULLOCH
10-second
BARNEY: You've got power.
Sharp teeth.
Even chain brake.
Next to a guy like me, you've got everything.
ANNCR: See the feature-loaded McCulloch 310 at your
McCulloch dealer.

POLAROID
TIME ZERO
10-second
JIM: You don't need a reason to have enough Polaroid
Time-Zero Supercolor film.
MARI: Why not wait for a reason?
JIM: Then you won't have the film.
THEY SENT ME TWO
10-second
MARI: This is Polaroid's new Sun Camera, with a piece of the sun in it.
JIM: How did you get one.
MARI: Didn't you get one -- that's funny, they sent me two.
JIM: Then one is mine.

GRADUATION DAY
10-second
JIM: Here comes graduation and you don't have Polaroid's new 'Time Zero Supercolor'.
MARI: It's very important!
JIM: What kind of parents are you?
MARI: Yeah!
CHRISTMAS STOCKING MISS PIGGY
10-second
KERMIT: Put some Polaroid film in someone’s Christmas stocking.
PIGGY: O.K., you’re so masterful.
KERMIT: I’m a frog.
GANG: (SINGING) Polaroid means fun.

WALL STREET JOURNAL
10-second
MAN: I read the Wall Street Journal every business day.
It’s succinct.
It’s precise.
It’s all business.
That’s why I also read Playboy.
SUPER: 17 Million men round out their lives with Playboy.
WHY ME?
10-second
JIM: This is the first Christmas for Polaroid’s new Sun Camera. There’s never been a camera like it.
MART: If there’s never been a camera like it, why get one.
JIM: Why me?
SINGERS: You’ve never been so sure.

BOARDROOM
10-second
MAN: Which magazine do more corporation executives read?
FORBES? BUSINESS WEEK? FORTE?
No, Playboy.
SUPER: 17 Million men round out their lives with Playboy.
Raffael Altmann
Abbie Simon
Direct Deposit, U.S. Treasury
Pierre Kahn / Pelco
John Danza
Producers: Stan Berman, Maria Aufaero
Agency: McCann Erickson, Inc.

Dom Marino
Decnna Cohen
American Tourister
THE EDITORS
Steve Horn
Producer: Susan Calhoun
Agency: Doyle Dane Bernbach

MUGGER
10-second
ANNCR [VO]: Rose isn't the only one who's been waiting for her government check.
(ROSE GASPS)
ANNCR [VO]: Ask for Direct Deposit where you have a checking or savings account.

GORILLA: SOFT SALE
10-second
VO: Right now, we're kicking off a great sale on American Tourister Luggage.
FOR SALE NOW
10-second
JIM: This is Polaroid's new Sun Camera. They gave me the first one off the line.
MARI: I didn't get one.
JIM: They're for sale now. Buy one.
MARI: Buy?
WE WHO?
10-second
KERMIT: Make sure you have enough Polaroid film for the weekend fun.
PIGGY: We'll have enough.
KERMIT: We who?
GANG: (SINGING) Polaroid means fun.
SPEEDY PHONE BOOTH
10-second
VO: Call Speedy Muffler King for a free estimate. We've got a speedy solution for your money and your muffler problems.

GO BY THE BOOK.
@ C&P Telephone

CURLEST
10-second
ANNCR (VO): When you want to find the curliest... Or... the straightest! Don't go by car. Go by the book. The Yellow Pages.
AND WEDDING
10-second
KERMIT: Polaroid instant pictures are fun for birthdays, parties
and holidays.
PIGGY: And Weddings.
KERMIT: What?
PIGGY: Well they are.
GANG: (SINGING) Polaroid means fun.

LIVEIEST
10-second
ANNCR (VO): When you want to find the liveliest...
Or the deadliest.
Don't go by car.
Go by the book.
The Yellow Pages.
WHAT IT UP/BUTTON
10-second
KERMIT: The Button is Polaroid's lowest priced gift.
PIGGY: (DRAMATICALLY) You'll love it.
KERMIT: Don't harm it up.
PIGGY: Don't what it up.
GANG: (SINGING) Polaroid means fun.

FOURTH OF JULY
10-second
MART: Make sure you get enough Polaroid Time-Zero Supercolor for the fifth of July!
JIM: You mean the fourth.
MART: The fourth's a holiday!
HAVE TO SAY THESE THINGS
10-second
MARI: Now there's a piece of the sun in a camera, a piece of the sun!
JIM: Name the camera.
MARI: The Sun Camera.
JIM: Who makes it?
MARI: Polaroid.
JIM: You have to say these things.

MEMORIAL DAY
10-second
JIM: Don't run out of Polaroid's new Time-Zero Supercolor on Memorial Day!
MARI: So run out now and get some.
JIM: I just told them not to run out!
MADE IN HEAVEN
10-second
JIM: Polaroid’s Time-Zero OneStep comes with Time-Zero Supercolor because they’re made for each other.
MARI: Made in Heaven!
JIM: Massachusetts.

NOT US
10-second
JIM: What comes in a Made-For-Each-Other-Pack?
MARI: Us?
MARI: Not us.
1292
Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co: Director's Studio Inc./
Rose Presley
Agency/Producer: Doyle Dane Bernbach/
Joseph Scibetta

CHRISTMAS STOCKING FOZZIE
10-second
KERMET: Put some Polaroid film in someone's Christmas
stocking.
FOZZIE: ... And watch 'em try and walk!
KERMET: Polaroid's not laughing, Fozzie.
GANG: (SINGING) Polaroid means fun.

1293
Art Directors: Ted Shaine, Jay Taub
Writers: Jay Taub, Ted Shaine
Client: Chemical Bank (Brian McGirl)
Editor: Ed Shea/Jeff Dell Editorial
Director: Steve Horn
Producer: Linda Horn
Agency: Della Femina. Travisano &
Partners, Inc.

$10,000.
SIX MONTH
CERTIFICATE.

Chemical Bank

*Interest rate subject to change every Thursday.
Substantial interest penalty required for early withdrawal.
Federal regulations prohibit compounding of interest. Additional
information available at any branch. Member FDIC.

SHIRT
10-second
MAN: I recently invested a chunk of money on a sure thing.
Know what happened?
ANNCR: Right now, Chemical Bank guarantees a _____% interest rate on $10,000.
SUPER:
$10,000
Six Month
Certificate
Chemical Bank
The Chemistry's just right for savers at Chemical.
*Substantial interest penalty required for early withdrawal
Federal regulations prohibit compounding of interest.
Additional information available at any branch.
Member FDIC.
BIRTHDAY
10-second
JIM: You'd better have enough Time-Zero Supercolor film for that big Birthday party.
MARI: Cake's more important!
JIM: Not to us!

JUST LIKE US
10-second
JIM: You get Polaroid's OneStep and Time-Zero Supercolor together because they're made for each other.
MARI: Just like us?
JIM: How'd you get out of the box.
NIGHTMARE
10-second
ANNCR (V0): Don't have nightmares about who's fixing your transmission.
Bring your car to the transmission specialist.
AAMCO: (BEEP-BEEP) Why go anywhere else?

NO HOLIDAY
10-second
JIM: Make sure you get enough Polaroid Time-Zero Supercolor film for the holiday weekend.
MARY: There's no holiday this weekend!
JIM: Shhnn!
FAST PACED WORLD

(SPLEEN (OC): Congratulations on your deal in Denver, David. I'm putting you down to deal with Don. Doesn't deal? Don't have a deal? Have a call coming through. ANNCR (VO): In this fast paced world aren't you glad there's one company that can keep up with it all? Dick, what's the deal with the deal? Are we dealing?)

TEMMIS

(MUSIC THROUGHOUT)

Don't you think it's time to change your socks? To Interwoven.
1300
Art Director: Michael Tesch
Writer: Patrick Kelly
Client: Federal Express
Editor: Peggy DeLay/Sedelmaier
Director: Joe Sedelmaier
Producers: Maureen Kearns/A&G, Ann Ryan/Sedelmaier
Agency: Ally & Gargano, Inc.

PICK UP THE PHONE
ANNCR (VO). Federal Express is so easy to use. All you have to do is pick up the phone.
(SFX: BRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR)
(SFX: WATER)

1301
Art Director: George Euringer
Writer: Tom Messner
Client: MCI
Editors: Peggy DeLay/Sedelmaier, Morty Ashkins/Take Five
Director: Joe Sedelmaier
Producers: Maureen Kearns/A&G, Joseph Sedelmaier
Agency: Ally & Gargano, Inc.

WARM & FRIENDLY
Restaurant (Music throughout)

Don't you think it's time to change your socks? Interwoven.

PICK UP

ANNCR (VO): The nice thing about Federal Express is (SFX: Horn) We'll come to your office and pick up the package. You don't have to take it anywhere (SFX: Horn).
A MAN & A WOMAN
10-second
MAN: We Europeans like Heineken. But Kronenbourg
that's love.
VO: Kronenbourg. Europe's #1 bottle of beer.

BOARDROOM
10-second
(MUSIC THROUGHOUT)
Don't you think it's time to change your socks?
To Interwoven.
1306
Art Director  Michael Tesch
Writer  Patrick Kelly
Client  Federal Express
Editor  Peggy Delay/Sedelmaier Films
Director  Joe Sedelmaier
Producers  Maureen Kearns/A & G, Ann Ryan/Sedelmaier
Agency  Ally & Gargano, Inc.

BURIED
10-second
(SFX UNDER)
ANNCR (VO): The post office handles over 300 million pieces of mail a day.
And you're going to put your important business letter in that pile.
(SFX OUT)
Federal Express has an alternative

1308
Art Director  Dick Bell
Writer  Fred Bergendorff
Client  KNX Newsradio
Creative Director  Fred Bergendorff
Director  Ed Winkle
Production Co  Vik-Winkle Productions
Agency  Bell-Jesnes Advertising

RAIDERS
10-second
John Matuszak for the World Champion Raiders... Join me for a nice, friendly game of football... ("CRUNCH" SOUND EFFECT AS HE EATS THE MEAT)
... on KNX Newsradio Ten Seventy
(EATING) Good station too!
Female model in athletic gear stepping on a large footprint of male model in athletic gear.

VO: [EARTH SHAKING GRUMBLE]
Celebrate one hundred years of Gopher football as we tackle on the giants of the Big Ten. Be a Gopher fan again.

[SOUND OF FOOTBALL SOARING THROUGH THE AIR AND HITTING GOLIATH IN THE NOSE.]

DAVID AND GOLIATH
10-second

VO: If you compare the rates... of all the major truck rental companies, you'll discover Hertz will not be... under-rented.
TOO BUSY? DON'T WORRY!
10-second
MUSIC: SPEEDED UP DECK THE HALLS.
ANNCR (VO): Say, oh... Too busy to make all your Christmas calls on Christmas Day?
Well, don't worry.
You can get a special 50% discount on direct dial calls within Iowa... the day after.

MONEY MARKET CERTIFICATE
10-second
YOUNG WOMAN: Even as I speak, my money is earning interest like this through NCNB's new short term, low minimum certificates.
What's your money doing? (LAUGHS)
U.S. NEWS
WALL STREET JOURNAL
BOARDROOM
10-second
MAN: I'm a reader of U.S. News and World Report. There's no trivia, no jokes, no fun. That's why I also read Playboy.
SUPER: 17 million men round out their lives with Playboy.
1315  GOLD AWARD  
Art Director: George Euringer  
Writer: Helayne Spivak  
Client: Kayser-Roth  
Editors: Peggy DeLay/Sedelmaier, Morty Ashkinos/Take Five  
Director: Joe Sedelmaier  
Producers: Jerry Haynes/A&G, MaryAnn Blossom/Sedelmaier Films  
Agency: Ally & Gargano, Inc.

1316  
Art Director: Bob Gage  
Writer: Jack Dillon  
Client: Jim Andrews/Polaroid Corporation  
Director: Bob Gage  
Production Co: Director's Studio Inc.  
Agency/Producer: Doyle Dane Bernbach/Jim McConnell

RESTAURANT—BOARDROOM—TENNIS  
(MUSIC THROUGHOUT)  
Don't you think it's time to change your socks?  
To interwoven.

AND WEDDING—WE WHO—DON'T WHAT IT UP  
10 second  
KERMIT: Polaroid instant pictures are fun for birthdays, parties and holidays.  
PIGGY: And Weddings.  
KERMIT: What?  
PIGGY: Well they are.  
GANG: (SINGING) Polaroid means fun.
ANNCR (V0): Friday night (tonite) why lie around doing the same old thing.
(SFX: TV switches off and race car revs and takes off.)
ANNCR: Come have the thrill of your life at the Zayre Nite Lite Sale.
From seven till eleven ..
FrDy night (tonite) at Zayre.
eight until midnight
seven until midnight

Zayre Nite Lite Sale

Dallas Power & Light Co.
Texas Electric Service Co.
Texas Power & Light Co.
BUSINESSMAN: Hey, Gale, how's the trip?

GALE SAYERS: Great ... OH NO!

(SFX: WHINE OF JET BEGINNING TAKEOFF)

SAYERS: Wait! Wait! My Stroh's!

1ST BAGGAGEMAN: Hey! Look at that guy!

SAYERS: Wait! Wait!

(SFX: JET ENGINES CUT OFF)

2ND BAGGAGEMAN: Wow! He caught that jet!

(SFX: SCREECH OF BAGGAGEMEN'S CART STOPPING NEXT TO SAYERS)

1ST BAGGAGEMAN: It's Gale Sayers!

(SFX: SIZZLING SOUNDS OF SAYERS SMOKING SHOES)

2ND BAGGAGEMAN: Boy, Mr. Sayers, you were really flyin'!

PLEAS'D SAYERS: Had to. Nobody's takin' off with my Stroh's!

(SFX: FADE UP STROH'S THEME)
LIGHTS OUT
30-second
WIFE: Have a cold?
HUSBAND: No... Pillow's not clean.
WIFE: (TO HERSELF) Now he's sniffing pillows.
WIFE: It's clean.
HUSBAND: Smell it.
WIFE: (DOUBTFULLY) I think it's clean.
HUSBAND: It's a dark print. How can you tell?
ANNCR: You can... with clean smelling Gain.
Gain gets out dirt... like garden dirt... that you can see.
and even smelly dirt you can't see.
WIFE: See how nice and clean your pillow is?
HUSBAND: Who needs to see?

RICH LITTLE
30-second
LITTLE AS JOHN WAYNE: These are Ore-I-dA brand Tater Tots.
And there's lots of different ways you can eat them, pilgrim.
DISSOLVE TO LITTLE AS JIMMY DURANTE: These lightly seasoned potato nuggets go great with meatballs.
DISSOLVE TO LITTLE AS PAUL LYNDE: They're wonderful in casserole.
DISSOLVE TO LITTLE AS BORIS KARLOFF: They even go with anti-pasto.
(SFX: WOLF HOWL.)
DISSOLVE TO LITTLE AS HUMPHREY BOGART: Sweetheart, now that's different and awfully good.
CAMERA PULLS BACK, SEE LITTLE AS BOGART AND LITTLE AS KARLOFF TOGETHER.
BOTH VOICES: Ore-I-dA Tater Tots are all-righta.
(SFX: THUNDER.)
BOXES
30-second
MAN: IBM has a big surprise for you: Our Executive Copier.
LADY: It has excellent copy quality.
FINANCIAL MAN: It's extremely reliable, and comes with IBM service.
GIRL: It's easy to use.
ANNCR (VO): And it's very... very... small.
The IBM Executive Copier.

MUHAMMAD ALI
30-second
COOK: When you cook for a real man...
ALI: (OFF CAMERA) I'm hungry!
(SFX DOOR SLAM)
COOK: Like I do, meals just can't be skimpy.
ALI: (OFF CAMERA) I could eat a bear!
COOK: (VO HASH BROWNS FRYING) One way I make them heartier is with Ore-Ida Hash Browns.
ALI: (OFF CAMERA) Hash Browns! I need Hash Browns!
COOK: The crispy golden brown patties or the chunky, tasty Southern Style.
ALI: (OFF CAMERA) Where are my Hash Browns?
COOK: (VO HASH BROWNS MEAL) Why this kind of meal just knocks him out.
ALI: (ON CAMERA) Hash Browns! Allrighta! Hash Bro...
LETTER
30-second
ANNCR: According to a recent survey, the average cost of sending a business letter is...
$1.83 for the executive's time...
$1.98 for secretary's time...
$1.72 for overhead...
and 54¢ for mailing costs.
A total of six dollars and seven cents.
Just for sending one letter.
This message is brought to you by your telephone company.

CLOCK
30-second
VO: If you can restrain your family from calling long distance till after 5PM, you can save yourself a lot of money.
GHOST STORY
30-second
(MUSIC UNDER THROUGHOUT)
GHOST: Who so glum, chum?
COWBOY: I lost all my Trick or Treat candy
GHOST: Take some of mine
COWBOY: Wow!
Hershey bars . . . Mr. Goodbar . . .
kits . . . Rolos . . .
Whatchamacallits . . . Reese's . . .
all my favorites . . . Let's go get some more.
GHOST: Sure, lemme go ask my Mom.
VO: Nobody says boo to Hershey's.

YESTERDAY'S COFFEE
30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): Does it sometimes seem like today's coffee
    tastes like yesterday's?
PERSON: When you gonna make some fresh coffee?
PERSON: That is fresh.
ANNCR (VO): Maybe the problem isn't your coffee brand,
    but your coffee filter.
PERSON: I threw out the old coffee.
PERSON: Old? I just made it.
ANNCR (VO): There's one coffee filter that gives you pure,
    fresh coffee flavor. No oils. No sediments. No bitterness.
Mr. Coffee coffee filters
If you're going to own America's perfect coffee maker,
shouldn't you be using America's perfect coffee filters?
SUPERMAN
30-second
LOIS LANE: (IN PENTHOUSE KITCHEN) I'm cooking for the world's most exciting man. So what I make has to be terrific. That's why I depend on Ore-Ida French Fries. 'Cause I know every batch will taste great.
(CU OF FRIES)
(SFX: FLYING SOUND STARTS TO GROW) When I make Ore-Ida fries, why he just flies home. (SFX: THOOMP) Oh, that's him now!
ANIMATED SUPERMAN: (ON TERRACE, SKYLINE BEHIND HIM) Smells good!
LOIS: Ore-Ida French Fries.
SUPERMAN: All-right! Lois, you're su... pert!
LOIS: (STARRY EYED) Ooooh.

CHOCOLATE SHAPES
30-second
(MUSIC UP AND UNDER)
ANNCR (V.O): The taste of chocolate. There's nothing in the world like it. Maybe that's why there are so many ways to enjoy it. But one of the best ways is when it comes 'fortified with seven essential vitamins and minerals. And that's when it comes this way. Ovaltine.
Add Ovaltine flavoring to milk and you turn an... ordinary glass of milk... into an extraordinary treat. So, if you're looking for a chocolate taste that's nutritious and delicious... look no further.
FAMILY
30-Second
ANNCR (VO): You've both worked hard to establish a good way of life for the family. But what if one of you was no longer in the picture? Luckily, you have Total Way of Life coverage from Independent Life. For the kid's all-important education. And Independent Life's Couple Coverage. So you can continue to live the good life. When an agent from Independent Life calls, talk to him about Total Way of Life.

PUSH-UPS
30-Second
MAN: Take it from me.
MAN: Nothing holds odors like a carpet.
MAN: And my wife says no rug and room deodorizer gets them out better than what she just bought — Carpet Fresh.
MAN (VO): She says that it gets right to the source of odors caused by...
MAN: Dogs, cigars, whatever.
MAN: I'm convinced — nothing ever made this room and rug smell better than Carpet Fresh. Take it from me.
MAN: An expert.
VO: Airwick's Carpet Fresh. America's number one rug and room deodorizer.
HIGH NOON
30-second
VO: The hotter things are the better the Lady likes them.
That's why the Lady uses Tickle.
Tickle anti-perspirant in four fabulous fragrances.
Tickle.

PHONE BOOTH
30-second
(SFX: RAIN, THUNDER)
HUSBAND: There is ... there's a phone booth honey.
WIFE: You find the numbers of the travelers cheques. I'll call American Express.
HUSBAND: Ok.
WIFE: Oh, what a way to start a vacation.
HUSBAND: Wait a minute!
Wait a minute!
WIFE: What?
HUSBAND: They didn't give me American Express.
WIFE: What do you mean they didn't give you American Express? Didn't you ask ... 
(SFX: RAIN)
MAIDEN: If you want American Express Travelers Cheques
FORTUNE TELLER
30-second
VO: Madam, I have a surprise for you.
FORTUNE TELLER: Surprise me? I who knows all? (LAUGHS)
VO: You can call anywhere coast to coast, and visit for 20 minutes for only $3.33 or less. Tax included.
BOTH WOMEN: That's all.
FORTUNE TELLER: Your late husband Max is surprised too.
OTHER WOMAN: Max, Max.
VO: Just dial direct anytime Saturday or Sunday till 5. For instance Boston is only $3.16.
OTHER WOMAN: I'll call my sister.
FORTUNE TELLER: Hurry, she's about to leave.
LYRICS: Reach out. Reach out and touch someone.

CLAYTON MOORE
30-second
(MUSIC UNDER: WM. TELL OVERTURE THROUGHOUT)
ANNCR (VO): He played the world's most famous masked man. Then the courts took his mask away. How did this resourceful hero of yesteryear hide his identity?
MOORE: SunSensor lenses that change indoors, they're light. Outdoors, they change to dark sunglasses.
BOY: Wow! A silver dollar.
WOMAN: What were those sunglasses that stranger was wearing?
BOY: Those were no ordinary sunglasses. Ma'am, those had SunSensor lenses.
MOORE: Hi-yo-Silver! Away!
ANNCR (VO): SunSensor lenses that change.
BEDTIME
30-second
SAM: How do I know he's doing it right? Are you putting my tart creamy dressing in my Tangy Cottage Cheese?
ANNCR (VC): When it came to his cottage cheese, Sam Breakstone trusted no one.
SAM: And my sweet creamy dressing in my California Style?
(HE TASTES)
Hmm Hmm Hmm
SAM: Take the rest of the day off.
ANNCR (VC): You see Sam couldn't rest until his Tangy Style and California Style Cottage Cheese were just right.
SAM: Now I can get some sleep.
(DOG ATTACKS SAM.)

ESCAPE
30-second
(MUSIC)
VOICES: The Greasies
SINGERS: Escape!
Escape!
Escape!
Escape!
Escape the Greasies with Agree
Agree Shampoo will set you free
Escape!
Escape, Escape!
Escape the Greasies with Agree,
Escape!
See how clean your hair can be!
Escape!
Escape the Greasies with Agree.
RABBITS
30-second
ANNCR (VO) [MUSIC UNDER] Few things reproduce as fast as the Toshiba 7501. Your first copy appears in just five seconds. It continues to create 25 perfect duplicates a minute, minute after minute. Month after month. And is available with automatic feeding, sorting and reduction capability.
The Toshiba 7500 series copiers. They can be a very productive addition to your office. (LIVE LOCAL ANNCR)

WINDOW DRESSING
30-second
[MUSIC UP AND UNDER] ANNCR (VO): Women’s fashions have never been harder to pin down. Just when you get used to one thing... it’s another thing.
Instead of letting it drive you crazy, take a look at Russ. Classically designed and reasonably priced.
Fashions that will be in style today as well as tomorrow. After all aren’t there enough things to drive you crazy without fashions being one of them.
Russ. The smart way to dress.
Whatever became of the 9-to-5 job? With so many people working late, why isn’t more work getting done? At Xerox, our business is helping people get work done—not by working longer, but better. With advanced machines that perform office jobs faster and better, saving businesses millions of dollars in wasted time and effort. To help you keep up with all those other people who have 9-to-5 jobs.

$2995

$1895

800-648-5000
In Nevada, 800-992-5710.
XEROX

2995 AND DOWN
30-second
1ST VOICE: You can get this Xerox desktop copier for just... how much?
2ND VOICE: It lists for $2995, but...
1ST VOICE: Just $2995 for the quality and reliability you’d expect.
2ND VOICE: Could be a couple of hundred less with trade-in.
1ST VOICE: Just $2795 for
2ND VOICE: Many trade-ins run around five hundred.
1ST VOICE: Just $2495
2ND VOICE: Trade-ins go as high as $1000 or more.
1ST VOICE: Just $1995
2ND VOICE: They also help you finance it—at low interest rates.
DINERS
30-second
SPIDER: More wine, my good roach?
ANT: She's spraying!
ROACH: Big deal! Ant! So we'll leave for a few days.
ANT: Not this time! She's using Spectracide Professional Home Pest Control.
SPIDER & ROACH: Professional?
ANNCR: Right. Spectracide works as well as a pro 'cause it's the same long lasting formula.
That's why Spectracide kills virtually all indoor bugs the professional way.
BUGS: Professional!
ANT: I knew we shouldn't've stayed for dessert!
ANNCR: Spectracide Every spray kills the professional way.

WITH ONE HAND
30-second
(SFX: NATURAL PRESENCE)
VO: When you have your hands full, even simple things can become difficult.
Like pouring a cup of coffee.
So Thermos invented the Flip 'N' Pour Stopper.
It's easy to open, easy to pour and easy to close.
The new Flip 'N' Pour. What could be easier than that?
The Flip 'N' Pour. Only from Thermos.
NURSERY
30-second
ANNCR (VO): John Houseman for the investment firm of Smith Barney.

JOHN HOUSEMAN: Being born with a silver spoon in one’s mouth is not enough. How quickly it can tarnish in today’s Topsy Turvy economy. When it comes to growth and the preservation of capital, many prudent investors look to Smith Barney.
Smith Barney
(SFX: BABY) They make money the old fashioned way, they earn it.

MIKE’S PAINT & BODY
30-second
ANNCR (VO): If you’ve shopped for a new car lately . . . you may be a little surprised at what you have to spend. So you might decide to take better care . . . of your present car to make sure it lasts. That’s why you should use a quality gasoline and motor oil. Like Getty.

Getty helps your car run smoothly mile after mile. At Getty, we want you to get the most out of your car.
TOLD YOU SO
30-second
(MUSIC: A MARCH. ESTABLISH. THEN UNDER)
ANNCR (VO): Gino's 1957
MAN: You don't have any roast beef sandwiches?
WOMAN: Told you so!
ANNCR (VO): 1965
MAN: You don't have roast beef?
WOMAN: Told you so!
MAN: It's okay.
ANNCR (VO): 1976
MAN: Still no roast beef?
WOMAN: I told you so!
MAN: I didn't ask you!
ANNCR (VO): But how comes Gino's 1981! And yes, we have

HOLY RABBIT
30-second
VO: Reverend! You drive a Volkswagen Rabbit?
REV: Yes, my son! It's a mixed blessing.
VO: It is?
REV: Yes. It's not only economical, which is good for the parish, but I must confess with C.I.S. fuel injection and front-wheel drive, it's sinfully fun.
And it's the only one in it's fold to have all that.
VO: Wow! I guess you take it out often?
REV: Religiously!!!
FENCE
30-second
ANNCR (VO): What’s so exciting about RC 100 Cola?
GUY: Nothing!
SONG: RC 100’s got nothing — nothing — nothing
no sugar and no caffeine, nothing but taste
RC 100’s got nothing
GIRL: It’s like nothing I’ve ever seen!
ANNCR (VO): If you haven’t tasted caffeine-free RC 100
GIRL: You ain’t tasted nothing yet!
SONG: RC 100’s got nothing
It’s got — nothing but taste!
GIRL: Thanks for nothing!

CUSTOMS
30-second
CUSTOMS LADY: Did you buy anything in Paris?
PASSENGER: No, this was a business trip.
CUSTOMS LADY: Don’t tell me these didn’t come from Paris!
PASSENGER: No, they’re Vassarette. I bought them here. I
wouldn’t dream of buying French lingerie when I can get
pretty things like this from Vassarette.
CUSTOMS LADY: Pretty? They’re beautiful! Vassarette, hm?
PASSENGER: Vassarette.
CUSTOMS LADY: Welcome home.
PASSENGER: Thanks.
CUSTOMS LADY (TURNING TO LITTLE MAN) Business or
pleasure?
MAN: Er ..., Vassarette ..., I mean pleasure ..., er ... business.
ALPHABET/FP
30-second
TEACHER: Alright, children, who's going to be the first one to recite the alphabet? How 'bout you Ann?
ANN: A, b, c, d, e, f, e, f... E.F. Hutton!
ANNCR (VO): When E.F. Hutton talks, people listen.

DEAD PARTY
30-second
KERMIT (RUSHING IN) Quick, where's my OneStep?
PIGGY: Why? What's happening?
KERMIT: Nothing. This party's dead.
PIGGY: I hear laughing.
KERMIT: They're laughing at the hors d'oeuvres.
PIGGY: Oh.
KERMIT: I got it.
PIGGY: (SADLY) And I worked so hard.
KERMIT: Smile, everybody.
STATLER: Why is the party over?
KERMIT: (WHOOSH!) No, it just started.
FOZZIE: Hey, everybody looks happy.
WALDOFF: I thought camera's didn't lie.
KERMIT: A Polaroid OneStep brings a dead party to life.
CLEVER IDEA

30-second

MARI: The clever idea of the film cartridge is just drop it in and shoot. But this just what comes out of the camera. And you have to shoot and develop the whole thing to see one picture. Isn't that clever? Not with Polaroid's Time-Zero OneStep. It's the world's fastest developing color. You won't believe so much color so fast—and you don't shoot the whole pack to see one picture. That's why the OneStep's America's most popular camera.

So, which would you rather pass around at a party?

GIRL: Take some more!

MARI: See!
SHOW AND TELL

30-second

TEACHER: Next, "How to make chocolate milk... without making a mess" (LAUGH) by Marvin.

GIRL: Messy Marvin's more like it.

MARVIN: For delicious chocolate milk and no mess...

One. I always use thick, rich Hershey's Syrup.

Two. Stir well.

and three.

It's always delicious. So remember.

TEACHER: Oh, Marvin.

V.O.: Good old-fashioned Hershey's Syrup in the no-mess bottle. It's delicious.

WHISTLING

30-second

DAVID: (WHISTLING) I'm a Pepper. He's a Pepper. She's a Pepper.

DAVID: (WHISTLING) He's a Pepper.

MICKEY: (WHISTLING) Uh, uh.

MICKEY: (WHISTLING) Whew! I'm a Pepper.

ALL: (WHISTLING) Wouldn't you like to be a Pepper too?

ALL: (WHISTLING) Be a Pepper. Drink Dr Pepper.

Be a Pepper. Drink Dr Pepper.
MATCH

30-second

WOMAN: [SNIFFS] M-m-m-m ... qu'est-ce tu portes?
MAN: Chanel Pour Homme.
WOMAN: Ah ... c'est nouveau?
MAN: Non...
C'est comme moi. Classique.
Elegant, raffiné ...
tu sais ... subtil?
WOMAN: [GIGGLES] Subtil?
Hai!
Je peux essayer?
MAN: Non ... ma chère, c'est pour les hommes.
[SHUSH]

COMING HOME

30-second

SON (OC): Mom!
MOM (OC): Larry!
SON (OC): I'm at the airport. I'll be home soon.
MOM (OC): I'll cook something special.
SON (VO): Great!
SON (OC): I'm bringing Barbella.
OPERATOR (VO): Please deposit 5¢...
... for the next five minutes.
SON (OC): Can't talk now Mom.
MOM & FATHER (OC): Barbella.
ANNCR (VO): There may still ...
... who don't know Barbella.
(Dissolve through door into boardroom. We hear elf chatter.)

SANTA: Gentle elves, we've been in business almost 2,000 years now. And our product line is getting a little stale.

ELF: Right, S.C.

SANTA: The public wants something new and fresh... something that'll have everyone talking.

ELVES: Just what we thought, S.C.

SANTA: A telephone for Christmas... has a nice ring to it. Make me twelve million!

ELF: (holds up GTE shopping bag) Sure! We can pick.

Vo: Remember the good old days?
MOTHER: Somebody... get that!
FATHER: Get that!
GIRL: I'll get it!
BOY: I'll get it!
Vo: Well, GTE presents the good new days. Now, for very little money a day you can have an extension phone... in any room that's necessary. And even in some rooms that aren't so necessary.
WASHABLE SUIT TAKE 2

30-second

LEADING MAN: Victoria, darling, my heart...
DIRECTOR: Stop camera! Wash the suit!
LEADING LADY: Wash the suit?!
VO: It's the Haggar Washable Suit in VISA fabrics. Made a
new way to be machine washed and dried.
DIRECTOR: Action.
LEADING MAN: Victoria, my...
DIRECTOR: Cut, cut, cut! I don't believe it!
VO: The Haggar Washable Suit is guaranteed to keep its
great looks and fit for its normal life, or your money back.
The Haggar Washable Suit, Guaranteed wash, after wash, after wash.

OPERA

30-second

OPERA SINGER: Mi mi mi mi mi
PARKAY: Butter, Butter
OPERA SINGER: You, you Parkay Margarine.
PARKAY: Butter.
OPERA SINGER: Parkay.
PARKAY: Butter.
OPERA SINGER: Parkay.
PARKAY: Butter.
OPERA SINGER: Parkay.
ANNCR (VO): Parkay Margarine from Kraft. The flavor
says...
ANNCR (VO): You know who uses S.O.S.? Practically everybody and why not? Nothing cleans burnt-on, stuck-on, splattered-on messes faster or easier than a super grease cutting S.O.S. soap pad. It's no coincidence that Americans use more than 2 million S.O.S. pads everyday. We deserve every dirty pan we get.

ANNCR (VO): It's been said that when Mozart is performed before an audience of chickens, an interesting thing happens... productivity increases. That's fine for hen houses. Now, what can be done for offices. Xerox can help. With advanced machines that perform office jobs faster and better, saving businesses millions of dollars in wasted time and effort. As for hen houses, they're doing fine without our help.
TASTE TEST — STRAWS
30-second
ANNCR (VO): Recently, right here in this city, America's 3 favorite diet co. were tested in a blind taste test.
Diet Pepsi
(SFX: GULPING NOISE)
ANNCR (VO): didn't win!
Tab
(SFX: GULPING NOISE)
ANNCR (VO): didn't win!
Diet Rite Cola
(SFX: SLURPING NOISE)
ANNCR (VO): did win!
In fact, nobody beat the taste of delicious Diet Rite Cola
Taste the one that won, Delicious Diet Rite Cola
It's got what it takes to beat the best!
COUPLE
30-second
ANNCR (VO): You've both worked hard to establish a wonder way of life
But if one of you were no longer in the picture?
Luckily, you have Total Way of Life Coverage from Independent Life, it protects your total lifestyle.
So that you can go on living the manner to which you've grown accustomed.
When an agent from Independent Life calls, talk to him about Total Way of Life

JULIUS
30-second
MAN: Well?
WOMAN: Not enough warmth
MAN: Not enough what?
WOMAN: Not enough what?
(MUSIC UNDER)
VO: It's a problem as old as birthdays. Finding just the right card.
So American Greetings creates the unique Like Ziggy, and Strawberry Shortcake, and our beautiful Soft Touch cards.
VO: American Greetings, the right card for that special person
THIS RABBIT DIED
30-second

VO: At Volkswagen, we pull Rabbits off our American assembly line, at random, and give them this little test... We test every weld to make absolutely sure the metal breaks before the weld does. There's no law in any book that says we have to do this, but we let some Rabbits die so that yours will live longer.

MOM
30-second

SAM: Thicker, richer.

AVO: When it came to making great sour cream only one person was as demanding as Sam Breakstone.
SAM: Mother!
MOM: Sam.
SAM: It's not thick enough Sam.
SAM: Hmmm.
MOM: It needs more cream Sam.
SAM: Grrr.

AVO: But if Sam and his mother hadn't been so demanding,
MOM: I've done it again.
AVO: Breakstone's Sour Cream wouldn't be so good.
MOM: What a cute little doggie.
CHICKEN
30-second
(MUSIC THROUGHOUT AND UNDER)
INT. Hey, that chicken is a Rabbit.
MAN: Wrong. This chicken is a Rabbit diesel.
INT. Ah, a Volkswagen Rabbit diesel. The best mileage car in America.
MAN: YUP. We get about 600 buckets to the gallon with this Rabbit. It's saving us a fortune.
INT. GEE, that means you can pass the savings along to your customers.
MAN: No it doesn't.

DU-WOPS
30-second
THE PLATTERS: I could hold you all night. Any day of the year. The way that you taste. I love you, my beer.
KOOL & THE GANG: Bull.
ONE OF THE PLATTERS: Bull?
KOOL & THE GANG: Why don't you get into the groove. One sip will make it clear. The bull's got more taste than beer.
PLATTERS: Bye bye beer ... yeah.
MAN & WOMAN: Hello bull.
ALL: The Schlitz Malt Liquor Bull is tops so ... Don't say beer say bull.
KOOL & THE GANG: Say bull.
ALL: Say Schlitz Malt Liquor Bull.
SPUTTERS

30-second

Does your car sound like it needs a tune-up? Listen ... what you hear may be nothing more than cold starts, knocks and run-ons.

Before you get a costly tune-up try a Getty fill-up. With Getty Premium Unleaded it can help absorb the knocks and pings and keep your car running soundly between tune-ups.

(SFX: HEALTHY ENGINE RUNNING)
Try Getty Premium Unleaded. It can help you get the most out of your car.

YOU'RE ALL GRANDPARENTS

30-second

(OPEN ON HOSPITAL ROOM. WOMAN IN BED. HUSBAND ON PHONE)

HUSBAND: Guess what? You're all grandparents!

ANNCR (VO): With a GTE conference call, you can talk to all four grandparents at once. Even if one set lives in Cleveland.

(CUT TO ONE SET OF GRANDPARENTS, SHARING PHONE)
GRANDMA #1: (TO GRANDPA) He has my nose ... and your eves

ANNCR (VO): ... and the other set lives in Chicago.

(CUT TO OTHER SET OF GRANDPARENTS ON PHONE)
GRANDMA #2: (TO GRANDPA) He has your hair. (GRANDPA LAUGHS)

(CUT BACK TO HOSPITAL)
SERVICE
30-second
MECHANIC: Getting things fixed—it's one of the greatest aggravations in life. But Volkswagen is doing something about it. Not only do you get a trained Volkswagen Technician.
QUALITY INSPECTOR: ...you get a Quality Inspector to be sure it was done right the first time; and then...
ACCOUNT EXECUTIVE: ...you get a call a few days later, to check if you're happy with our service. You see, we want to make Volkswagen Service as good as we make Volkswagens. After all...
ALL THREE IN UNISON: ...three heads are better than one.

HOTEL
30-second
ANNCR (VO): We at American Tourister know that waiting for every suitcase is the unexpected. That's why we reinforce our beautiful American Tourister lightweights with a steel frame, rugged rubber wheels, and tough protective corners.
To us at American Tourister...
It's not just how good it looks...
It's how long it looks good.
NEW YORK LADIES I
30-second
S.O.S. LADY: Grace, is that you?
BRILLO LADY: No, it's Miss America. I'm here doing dishes between appearances.
S.O.S. LADY: (LAUGHS) Still with the jokes. Listen, did you get S.O.S.?
BRILLO LADY: No.
S.O.S. LADY: No? But I told you it's better than Brillo.
BRILLO LADY: I know.
S.O.S. LADY: The soap lasts longer.
BRILLO LADY: I know.
S.O.S. LADY: And it cuts grease quicker than Brillo.
BRILLO LADY: I know.
S.O.S. LADY: So, Grace, S.O.S. could get you out of the kitchen faster.

INSTALLATION
30-second
VO: Remember the good old days?
Well, GTE Presents the good new days.
Today, we have people who actually help you plan your phone system before and during the building's construction. And our specialists work with you... as part of the team... almost!
HORSES AND BRIDGE
30-second

JIM: Guess what I’ve got in here?
MARI: What?
JIM: A piece of the sun
MARI: No wonder I can’t get a tan
JIM: It’s Polaroid’s new Sun Camera. A new system that can turn bad light into good pictures. Go on, take my picture
MARI: (WHOOSH!) You know you’ll be dark.
JIM: Nope. You’ve never been so sure of an instant picture.
MARI: Great! But doesn’t this cost a lot?
JIM: No, but wasting film in bad light does. Besides, you never buy flash or extra batteries.
MARI: That sun looks the same. Where’d they take the piece from?
JIM: The other side.

HECTIC WORLD
30-second

(SFX: MUSIC UNDER)
GRANDAD: Today, just because people live together... doesn’t mean they eat together. So these Corning Ware Little Dishes come in handy. They hold just enough of one. And you can put them in the oven or the microwave. Make yourself a meal in a hurry.
GIRL: Bye, Grandpa.
GRANDAD: And I run with a fast crowd.
ANNCR (VO): Corning Ware Little Dishes. For the way you eat today.
HUNGRY LAWN
30-second
(MUSIC THROUGHOUT)
ANNCR (VO): It's our duty to tell you that your lawn is hungry. Even if you fed it earlier this spring, that won't get it through the summer sure. You give it water, but that won't keep it from losing its color.
Your lawn needs...
A helping of TurfBuilder Fertilizer from Scotts.
It's loaded with nourishing ingredients that will help keep your lawn luxuriously green and full this summer.
MAN: Dinner... is served!
ANNCR (VO): TurfBuilder and water a good solid meal for a good green lawn.

REMEMBER
30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): Remember your first cup of coffee? Did it ever get any better or did you just get used to it?
Mr. Coffee thinks it's about time you tasted coffee the way it was meant to be.
Mr. Coffee. America's perfect coffee maker. With a patent to prove it.
DELEGATES
30-second
ANNCR (VO): Put ten people around a table and very often you have ten different tastes to satisfy. Well, now there's something we think they'll all like: a steak sandwich made with Steak-Umm sandwich steaks.
Lean, 100% beef Steak-Umm cooks in just 60 seconds. And its taste is so universally delicious it just could be the thing to bring everyone together.
RUSSIAN: Comrade, pass the red onions.

FAST LOOK
30-second
ANNCR (VO): Take a fast look at Volkswagen's 1982 Scirocco. As you can see, it's been totally redesigned. Take a closer look ... and you'll see a lower, aerodynamically sleeker front end, curved glass areas and a functional rear spoiler for better handling and performance. All of which makes the '82 Scirocco one good-looking German sports car. The only problem is ... getting a good look at one.
CHRISTMAS SNOOP
30-second
JIM: Ah, the Mother Lode. Let's see
... a necktie
... nobody knows
Sinbad. Sinbad's a cat, he got a mouse.
Jim's golf balls
What do we have here?
Ah, Polaroid's new Sun Camera
Now this is a Christmas gift.
Oh Boy
MARRI: (SHE GIGGLES)
SINGERS: You've never been so sure.

INNERTUBE
30-second
ANNCR (VO): What's so exciting about RC 100 Cola?
GIRL: Nothing.
SONG: RC 100's got nothing...
nothing... nothing
no sugar and no caffeine, nothing but taste.
RC 100's got nothing
GIRL: It's nothing I've ever seen!
ANNCR (VO): If you haven't tasted caffeine-free RC 100...
GIRL: You ain't tasted nothing yet!
SONG: RC 100's got nothing...
it's got... nothing but taste!
GIRL: Thanks for nothing!
VEGETABLE SYMPHONY
30-second
(SFX: MUSIC, HIGH ENERGY SCORED TO PICTURE)
ANNCR (VO): It's showtime.
Just sprinkle some Scotts Grow Vegetable Fertilizer around your vegetable plants, wait a few weeks...
And let the show begin.
(MUSIC)
(MUSIC)
(MUSIC)
With Scotts Grow Vegetable Fertilizer you get more or bigger vegetables. So get yourself a box and enjoy great performances all summer long.
AUDIENCE: Encore!
(MUSIC OUT)

WHAT DANDELION
30-second
(MUSIC THROUGHOUT)
MAN: Gentlemen, it's curtains. I told you dandelions not to come back again. But you didn't listen, did you?
No more Mr. nice guy!
ANNCR (VO): Turf Builder Plus 2 Weed and Feed from Scotts gets rid of dandelions, root and all.
And 40 other weeds, while it helps thicken your lawn with Turf Builder fertilizer.
MAN: See, I told you I meant business.
WIFE: Is that you out there talking to those dandelions again?
MAN: What dandelions? Do you see any dandelions?
ANNCR (VO): You'll have a better lawn with Scotts.
1390

Art Director: Joe Sedelmaier
Writer: Tom McElligott
Client: Mr. Coffee
Editor: Peggy DeLay
Director: Joe Sedelmaier
Production Co: Sedelmaier Film Productions Inc.
Agency: Marketing Communications Inc.

PATENT
30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): 1951 Lorenzo Leeni tried to convince the U.S. Patent Office he had a way to make better coffee. He failed.
1963. The Yunt Brothers tried to convince the Patent Office they had a way to make better coffee. They failed.
1972. Vincent Marotta tried to convince the Patent Office he could make coffee perfectly by controlling brewing time and temperature. He succeeded.
Mr. Coffee. America's perfect coffee maker. With a patent to prove it.

1391

Art Director: Mike Withers
Writer: Hy Abady
Client: Aamco Transmissions, Inc.
Editors: Morty Ashkinos, Peggy DeLay
Director: Joe Sedelmaier
Production Co: Sedelmaier Films, Inc./Frank DiSalvo (Agency)

BREAKDOWN
20-second
ANNCR (VO): Ever notice how things break down after the warranty expires?
But if your transmission ever breaks down, you can get a warranty that lasts as long as you own your car. AAMCO's car-ownership warranty — that provides free annual checkups.
Wouldn't it be nice if every warranty was this way?
AAMCO: [BEEP-BEEP] Why go anywhere else?
VO: You're about to see an amazing demonstration for a new product called Steak-umm. Mrs. Lawlor will attempt to make a hot, delicious meal before he changes into his baseball uniform and rushes out. Fortunately, she has Steak-umm sandwich steaks in the freezer. You see, Steak-umm cooks in just sixty seconds and it's delicious 100% lean beef with no additives whatsoever. (New) steak-umm all beef sandwich steaks. A hot meal in a hurry.

HECKLER REV.
30-second
ANNCR: For the past four years, the Sylvania Superset has beaten RCA and Zenith in an independent test for best overall color picture.
JAPANESE VOICE (OC): What about Sony?
ANNCR: And now, for the fifth time, more people once again picked the 19" Sylvania Superset over RCA and Zenith for best color picture.
JAPANESE VOICE (OC): What about Sony?
ANNCR: And this year, we even tested against Sony and...
PLANT FIRE
30-second
V.O. Fortunately, the man who owns this business is covered by Continental Insurance. We're experts at lowering risks which can also lower premiums. We found that the way he stored his chemicals could have been deadly. We advised a new, safer way and this disaster never happened. Call a Continental Agent about your business or home. Maybe we can stop something from happening to you.

RUNNING
30-second
Open on subjective camera shot of newspaper being read. (SFX: PHONE RINGS AND CONTINUES THROUGHOUT COMMERCIAL)
Hands drop paper and dog is standing there panting. Man (from camera's point of view) runs through room, down hall, runs into wife, races down stairs, kicks ball, scares cat, goes around kid in front of TV, ends up in room with telephone, and finally picks up receiver.
ANNCR (V.O.): When you find out what an extension phone runs, you'll wonder why you're running.
SILENCE IS GOLDEN
30-second
ANNCR (VO): The most noise you will ever make eating a Mr. Christie’s oatmeal soft cookie is opening the package. (SOUND OF PACK OPENING)
This is the sound of a raspberry filled soft cookie (APPROX. 3 1/2 SECS. SILENCE)
Listen carefully to apple (APPROX. 3 1/2 SECS. SILENCE)
Notice the unmistakable sound of a date filled soft cookie. (APPROX. 3 1/2 SECS. SILENCE)
Mr. Christie’s Soft Cookies. Because

SILENCE is golden.

SPIRITUAL
30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): As everyone who has ever tried it knows, making fresh pasta by hand can be a spiritual experience . . . a chance to work off aggressions . . . to create Of course, with a Mr. Pasta Pasta machine, you have to give all that up . . . but you do get something in return. Mr. Pasta . . . Fresh, delicious pasta. Fast
COUPLE
25-second
BOYFRIEND ("BIG MAN" ROLE): Anything she wants.
JEWELER: Do you have a particular watch in mind?
BOYFRIEND: Japanese.
JEWELER: Ah, Swiss. (Said as if it were a fine wine)
BOYFRIEND: (BIG MAN): As I said... anything she wants.
VO: Bulova. The swiss watch without the swiss price.

BABY CARRIAGE
30-second
JIM: Polaroid's new Sun Camera has a piece of the sun inside that can turn bad light into good pictures.
MARI: You use this sun in the sun?
JIM: Sure, that sun throws shadows like on that baby. We fill them with light. (WHOOOSH)
MARI: See? You've never been so sure of an instant picture.
MARI: Love it.
MARI: I knew it. I knew it.
GOODBAR MARCHES ON
30-second
WOMAN: Mr. Goodbar, please.
ANNCR (VO): Lots of things have changed since 1925. But not the goodness of peanuts and chocolate.
WOMAN: Oooh!
ANNCR: Even in the bad times...
MAN: Can you spare a Mr. Goodbar?
ANNCR (VO): Even in the good times...
MAN: Keep the change.
ANNCR (VO): There was always time...
GUY: Another Mr. G.
ANNCR (VO): For crunchy peanuts and creamy chocolate.
And billions of Mr. Goodbars later one thing's still true: Good peanuts and good chocolate, make a very good bar.
WOMAN: Shouldn't that be Ms. Goodbar?

A LITTLE DINNER MUSIC
30-second
ANNCR: Continental Bank proudly presents... a little dinner music... and a classic offer.
Get substantial savings on Weber's classic barbecue kettles.
This virtuoso only $399.50.
Or this light classical version just $14.95.
Deposit $500 in any new or existing Continental savings account.
And get summer off on the right note...
With a Weber barbecue kettle.
From Continental: The Smart Money Bank.
ANNCR (VO): There was a time in America when making a bad cup of coffee could be very dangerous. Unfortunately, things aren’t so simple anymore. But there is a way Americans can avoid bad coffee. Mr. Coffee, the only coffee maker that precisely controls coffee brewing time and temperature, for perfect coffee every time. Mr. Coffee. America’s perfect coffee maker. With a patent to prove it.

TV SET

30-second

VO: Out-of-state banks aim a lot of advertising at people in New Jersey. Offering them services like international banking. Cash management. And a full range of savings, checking and investment programs. But First National State Bank is right here. The largest statewide banking organization in New Jersey’s history. Meeting the needs of people and business in the Garden State since 1832. So wake up to First National State. The bank whose first concern is New Jersey. First National State.
GOOD BYE DIRT REV.
30-second
WOMAN (VO): I know you're down there, dirt. I know you're hiding in my carpet. I can't see you. Laughing at me. Ruining the fibers. But you're there. Know what I got today? A Eureka E.S.P. self propelled vacuum cleaner. Heh, heh, heh, heh, Bye!
ANNCR (VO): A clean looking carpet can hold more than its own weight in hidden dirt. But a Eureka E.S.P. self propelled upright vacuum gets out hidden dirt with a touch of your fingers.
WOMAN (VO): You little stinkers.
ANNCR (VO): Eureka gets the dirt you can't see.

DECISION
30-second
You know at first we considered buying one of those bargain lawn and garden tractors. "Why?"
But alot of the older Cub Cadets are selling for more now than they did new - those things are reliable. He's big on reliability.
Three things seem to get more valuable as they get older. My house, my Cub Cadet and my wife. It's nice to know somethings going to be around to get the job done.
Cub Cadet from International Harvester.
ANNCR (VO): Cub Cadet from International Harvester.
CARROT TOP
30-second
VO: Getting a little bored with your diet!
Got carrots coming out of your ears?
Well here's some food for thought: Weight Watchers announces spicier pizza, chunkier chicken, saucier lasagna; food so sinful you can't be bored off any diet! Weight Watchers 19 New Frozen Meals.
SUPER: 19 NEW MEALS
Try it.
(SFX: RUMBLE . . . RUMBLE)
(SFX: BANG)
You'll diet.

MERRY CHRISTMAS FOZZIE
30-second
KERMIT: Merry Christmas, Fozzie!
FOZZIE: Oh boy! What is it?
STATLER: It's a birdhouse.
PIGGY: (SWEETLY) It's a OneStep, Fozzie.
KERMIT: Just point it and press the button.
WALDORF: That's got to be over his head.
FOZZIE: Point it at what?
PIGGY: At us!
FOZZIE: Now what?
WALDORF: It is over his head.
GANG: Press this button!
FOZZIE (WHOOSH!) Hey, this is easy.
PIGGY: I'm beautiful. Take more.
KERMIT: (TO US) You see OneStep pictures, when you see.
1408  
Art Directors: Mike Faulkner, Dennis Hodgson  
Writer: Marilyn Miller  
Client: McCulloch Corp.  
Editor: James Hanley Films  
Agency/Producer: Vicki Blucher  
Director: Bob Eggers  
Production Co: Amanda Carmel/Eggers Films  
Agency: Benton & Bowles, Inc.

ELECTRIC CHAIN SAW/NATIONAL VERSION
30-second
SUPER: McCulloch Corporation '81
BILLY: Hey, you're gonna need help!
MAN: Not the new McCulloch.
BILLY & BARNEY: An electric McCulloch!!
MAN: Yup. It's warranted for 2 years. Twice as long as other electrics.
SUPER: 2 year limited personal use warranty. Return to authorized dealer for repair.
BARNEY: Oh, yeah?
BILLY: Bet it can't outlast the two of us.
BARNEY: Sure eats quiet.
BILLY & BARNEY: Hey, that's cheating.

1409  
DISTINCTIVE MERIT
Art Director: Bob Gage  
Photographer: Ernesto Caparros  
Writer: Jack Dillon  
Client: Polaroid  
Editor: Eugene Mazzola, Rose Presley  
Agency/Producers: Doyle Dane Bernbach/Joe Scibetta, Jane Liepshutz

SILENT SPRING
30-second
JIM: Hi! Who's your friend?  
Hey, what if I take your picture?  
Well, do you want to smile? You don't.
Well you're pretty anyway.
You see how fast the color comes in?
That's Polaroid's new Time-Zero, the world's fastest developing color film.
JIM: You come back anytime. We'll have another big day just like this!
HORRORS
30-second
ANNCR (VO): If your transmission ever breaks down... you'll probably imagine all sorts of horrors.
SVCE MGR (ECHOED): Fix your transmission? Fine. We have a 15-year waiting list.
BACKGROUND VO (ECHOED): Don't worry. Our mechanics are experts.
MGR (ECHOED): That'll be 22,000 dollars.
MECHANIC (ECHOED): Twenty-two... two two.
ANNCR (VO): Don't let your fears run wild. Call the transmission specialist that's fast, reliable, with over 900 locations coast to coast.
MAN: AAMCO?
ANNCR (VO): AAMCO (BEEP-BEEP)
Why go anywhere else?

ITZHAK PERLMAN
30-second
PERLMAN: (HE PLAYS SOME RAGTIME)
Do you know me?
I've taken ragtime to Vienna.
(HE PLAYS A LITTLE BEETHOVEN)
And Beethoven to Kalamazoo. And wherever I travel, I use the American Express Card.
For the same reason I use a Stradivarius.
ANNCR: To apply for a Card, look for this display wherever the Card is welcomed.
ANNCR: The American Express Card (FLOURISH ON THE VIOLIN) Don't leave home without it.
SNOWSTORM
30-second
VO. Sooner or later, just about everybody gets stuck. And if you belong to the wrong auto club, you're not only stuck . . . you're alone.
ATTENDANT. Uh, my tow truck's got a flat.
(SFX: RECEIVER LIFT. HAWAIIAN MUSIC.)
RECORD: The Hawaiian Tourist Bureau reminds you that it's warm and wonderful in Waikiki.
VO. With AAA, you're never alone. Unlike other auto clubs, AAA gives you one number to call in any major city . . . and we find a garage for you . . . at any hour.
RECORD: Hi, we're closed now, but we'll help you in the morning.
AAA. We'll never leave you all alone.

WORKING WOMEN
30-second
ANNCR (VO): According to the latest figures . . . over 50% of the women in this country . . . work outside the home.
However, their families want a hot delicious meal just the same.
Well, fortunately now there's Steak-Umm sandwich steaks. Steak-Umm cooks in just 60 seconds and it's 100% lean beef with no additives whatsoever.
LITTLE BOY. Great Mom!
MOTHER (DENTIST). Don't forget to brush your teeth.
VO. Steak-Umm all beef sandwich steaks.
Art Director: Milt Marcus
Writer: Ken Musto
Client: AMTRAK, The Nat'l RR Passenger Corp.
Director: Lear Levin
Producer: Leslie McNeill

MAN ON ROOF
30-second
(MUSIC UNDER THROUGHOUT)
PHIL: "Help! Hey! Over here!"
PHIL (OC): "Hey, hey, hey, here, here, here.
PHIL: "Yeah, yeah.
PHIL: "Just come around here. Yeah"
SHERIFF: "Hey, Phil. Looks like we got here just in time,"
PHIL: "Am I glad to see you"
SHERIFF: "Hop on in here,"
PHIL: "Okay"
(SFX: DOG BARKING)
(SFX: DOG BARKING, BIRD CHIRPING)
SHERIFF (OC): "Woah! Hey!
SHERIFF: "Wait a minute. We don't have room for your TV,"
PHIL: "Uh, well, uh, i guess i'll just have to wait for the next
I'm longing tonight
Once again to roam
In a beautiful valley
I could always call home.
There's a girl I adore
And I'm longing to see
In a beautiful Yoho valley.

SINGING: My little Yoho lady-o,
adv-o, adv-o, adv-o, adv-o,
(SOUND: SCRATCH ......)
AIRPORT (PLANE)
30-second
HUSBAND: I gotta get to a phone. Honey, take the kids and get on the plane.
WIFE: No, we'll stay here.
HUSBAND: We're gonna make this vacation.
WIFE: Come on...
AIRPORT ANNCP: Flight 14 now boarding through gate 5...
OPERATOR: American Express Refund Center.
HUSBAND: We lost our travelers cheques.
WIFE: Don't run.
HUSBAND: They were gone.
OPERATOR: Where did you purchase your checks?
CHILD: Where is Dad?
MALDEN: The majority of people who call American Express...

OVERWORKED
30-second
MAN: "Is it workin'?"
VO: When you overwork a small copier...
WOMAN: "Is it workin'?"
VO: and make it do the job of a big copier...
ANOTHER MAN: "Is it workin'?"
VO: It can break down.
[SFX MACHINE GRINDS AND SPUTTERS]
OLD WOMAN: "It's not workin'."
VO: That's why your next copier should be the Minolta EP 520. It makes crisp, clear copies on any kind of paper, and works harder than an ordinary small copier. Because it was designed to do a bigger job. The Minolta EP 520. OLD WOMAN: "It's workin'"
SWEDISH SENSATION

30-second

[OPEN ON LUSH SWEDISH SETTING. SVEN IS RUNNING THROUGH MEADOW.]

SVEN: Ingag (MELODRAMATIC) Just released from Sweden it’s Skor (SKOR IS SUPERED IN 3-D) Starring a sensuous Swedish chocolate (CUT TO INGA MUNCHING SKOR) ... and crunchy butter toffee (SVEN CRUNCHES INTO BAR IN FRONT OF WATERFALL) (VARIOUS SHOTS OF SVEN AND INGA IN SWEDISH COUNTRYSIDE)

Never seen before in America. Skor is destined to be the most talked-about candy bar of our time. No wonder the critics raved.

DRUM

30-second

(SFX: UNDER)

ANNCR (VO): In case you haven’t noticed cars and their engines have been getting smaller. And smaller engines have to rev higher and work harder. That’s why there’s Castrol Motor Oil. Tests show even at high revs, Castrol doesn’t suffer a significant loss of viscosity. And that’s important. Because if you make things too hard on your engine, (SFX: SPUTTER SPUTTER) ANNC (VO): your engine could make things hard on you. Castrol. engineered for smaller cars.
CONCERTO FOR PREMIUMS AND ORCHESTRA

30-second

ANNCR (V0): Columbia Savings presents a new arrangement of French style kitchenware from LeClair ... Moulinex, and Corning.

Free or at great savings with qualifying deposits. Only from Columbia. So come in and see how you and our investment instruments can make beautiful music together.

(SFX: COLUMBIA SAVINGS THEME MUSIC ARRANGED FOR PREMIUMS AND ORCHESTRA.)

FLOWER

30-second

VO: IBM put a lot of what it knows about computers into the new IBM Personal Computer. Not to make it complicated, but to make it simple. So it's easy to understand, and easy to use. IBM made its personal computer to help a person be more productive, to help a person be more creative ... and those are good reasons for a person to feel good. The IBM Personal Computer. Now at selected stores across the country.
Amtrak versus the car.  

VO: Taking Amtrak on business is just like taking the car. And then again it isn’t.

MAN: (SARCASTICALLY) Beautiful. Beautiful.

CONDUCTOR: Your ticket, sir?

POLICEMAN: Ticket, sir.

MAN: (SARCASTICALLY) Beautiful. Beautiful.

AMTRAK ATTENDANT: Filler up?!

GAS STATION ATTENDANT: Filler up?

MAN: (SARCASTICALLY) Beautiful. Beautiful.

ANNCR (VO): Next trip, don’t drive yourself crazy. Take Amtrak.

CONDUCTOR: Enjoy your trip, sir?

MAN: Beautiful. Beautiful.

HANDS-30

HAND: Hi there, here’s an offer from Winchell’s (INTO BOX: Uh, bring out the glass). You can get a flared antique-style glass like this for just 49 cents when you buy anything at Winchell’s (INTO BOX: Put out a donut for the folks to see.) You can buy one glass—or start a collection (INTO BOX: Fill the glass so the people can see how nice it looks.) Get a flared glass for just 49 cents apiece, when you buy anything at Winchell’s. Excuse me folks. (INTO BOX: That was my donut.)
GIANIT SHADOW
30-second
MUSIC-SFX

BLACK TIME-ZERO
30-second
JIM: This is Polaroid's new Time Zero OneStep.
MARI: Pretty. Why is it Black?
JIM: So you'll know it's the Time-Zero OneStep.
And here's the world's fastest developing color. You see it in
seconds now. Not minutes.
MARI: Look at the color!
But why a Time-Zero OneStep?
JIM: It comes with a pack of Time Zero Supercolor film. In
this Made For Each-Other-Pack.
MARI: Certainly made for each other.
JIM: Just like coffee and cream.
MARI: Rolls and Royce.
JIM: Or me and you.
MARI: Try ham and cheese.
$20 CASH PROMOTION
30-second
VO: At Chemical Bank, we've spent years developing programs to help our customers. But now we need your help. Our branches have been plagued with an overabundance of twenty dollar bills. Twenty bills that, without you, will have nowhere to go. If you'd like to take one home, simply invest in one of Chemical's six-month Super Saver Certificates, and we'll give you a twenty on the spot. Please, won't you help?
SUPER: Get $20 at Chemical.
MANDATORY SUPER:
-- Member FDIC
-- Additional information available at any branch.

AMERICA THE BEAUTIFUL
30-second
(MUSIC UNDER)
CHORUS SINGS: Oh beautiful for spacious skies
ANNCR (VO): Announcing a beautiful way to see America.
TWA's new Anywhere Fare.
Fly anywhere in the U.S. for $149.00 or less. TWA's new Anywhere Fare.
Kids go for just $49.00. TWA's new Anywhere Fare.
Now everyone can see what makes America beautiful.
CHORUS SINGS: You're gonna like us, TWA...
You're gonna like us.
THE FIRST TIME
30-second

MARVIN HAMLISH (VO): In 1974, my friends and I had some music just waiting for Broadway.

PRODUCER (OC): No stars...no sets...just a chorus line?

HAMLISH (OC): Yeah, it's got a great finish...

(SINGS) "One Singular Sensation."

(SFX: CLUNK)

HAMLISH (NARRATIVE): That was the first time I needed the American Express Card. Since then, it's paid for a lot of meals...hotel rooms...even tickets to a hit show.

Sure helps to play the right card.

ANNCR (VO): The American Express Card. Apply for yours.

ELEPHANTS
30-second

(SFX: MUSIC UNDER)

ANNCR (VO): We just put down a beautiful GAF Vinyl Floor in the home of a very large discriminating family. And while they may be a little rougher on a floor than some families and perhaps more care less than others, it's no problem. Because only GAF Floors have the tough SVS no wax surface that's a cinch to keep looking clean and beautiful. Even if your family doesn't have extra help with the housekeeping.

(SFX: ELEPHANT TRUMPETING)
BOZO
30-second
ANNCR (V.O.): America's long-suffering car buyer.
First they hit you with planned obsolescence.
Then they sold you a gas guzzler.
Then the gas crisis hit.
Now they lure you with small cars....
then sock you with the price.
If you're feeling punchy, consider a Volvo.
It's roomy, well-built.
and it's an excellent value for the money.
The choice is simple.
Look at a Volvo.
Or continue to be treated like a bozo.

ALPHA PROBE REV. II
30-second
1ST MAN: It's finished.
2ND MAN: Let's show Jim.
1ST MAN: The Alpha Probe!
2ND MAN: The Recon sled here.
1ST MAN: The electronic sound system. Blast off...
(SFX: BLAST OFF SOUND)
Communications
(SFX: COMMUNICATION SOUND ...)
And red alert
(SFX: RED ALERT SOUND ...)
HANS: Two astro-pilots here...
und here.
Life support cable for space walking und docking.
PA: Attention please, will the owner of the blue Mercedes, license number (STATIC) please come to the parking lot. Your car has been in a minor accident.

VO: If you're looking for a European luxury sedan that offers the amenities a person of means expects but you don't want to follow the crowd, consider a Volvo. It's not outrageously priced. And it's not for people who are looking for status. Volvo's a car for people who already have it.

VO: If you have fond memories of those muscle cars of the past—cars that were virtually legislated off the highways, take heart. There's a new car that automotive writers have called "a blast," "spectacular." Stepping on the gas, they say, is like cutting in an afterburner. It's a car that can blast a V-8 right off the road. The car? The Turbo by Volvo. It'll blow the past right out of your mind.
Mobil Super 10W-40

Two oils that save you gas.

CANS—PEAS VERSION
30-second

(DRAMATIC MUSIC UNDER)

ANNCR (V.O.): Here come all the leading oils that save gas.
And a brand new one... Mobil Super.
And there comes something even more amazing:
All the leading oils that save gas and can go 25,000 miles
between oil changes. Mobil Super. Now from Mobil.
Two oils that save you gas.
And what could be more amazing than that?

WHEREWOLF
30-second

GIRL: Our boss, Mr. Wolf. We used to call him the Where Wolf.
WOLF: Where's my budget report?
Where's those letters?
WHERE'S THE FLOW CHARTS?
GIRL: Then we got Lanier's new Typemaster. To master the work of up to 3 ordinary typewriters.
WOLF: Must be a monster! Where am I going to put it?
GIRL: Typemaster gives you No Problem typing in the space of a regular typewriter. Now Mr. Wolf's like a pussy cat.
WOLF (SHOUTING): Where you been all my life?!
GIRL: Almost.
ANNCR: The new Typemaster... from Lanier. We make your good people even better.
ALL ABOUT EVE
30-second
GIRL: Oh, did you take those?
JIM: You like them?
GIRL: You're awfully good.
JIM: Oh, well, this is Polaroid's new time-zero...Do you want me to take your picture?
GIRL: Oh, could you?
JIM: That's what the camera's for!
GIRL: This is fun. It's so fast.
JIM: The world's fastest developing color.
GIRL: May I keep this?
JIM: Then we won't have one of you.
GIRL: You could take another.
JIM: O.K., just kind of look over your shoulder. Ah, there. That's it.
(NERVOUSLY) Hi!

EVER WONDER
30-second
(MUSIC UNDER)
ANNCR (VO): Ever wonder why your good old Yellow Pages always looks old before its time?
(SFX: CAR ENGINE MISFIRING)
ANNCR (VO): Turning to a business or service you need.
(SFX: GROWLING DOG)
ANNCR (VO): An average of 3 times every week.
(SFX: BUZZING FLY)
ANNCR (VO): And every time you do.
(SFX: THE CRACK OF BREAKING PLASTER)
ANNCR (VO): You prove why it's the most effective advertising tool your company can buy.
(SFX: WIND)
ANNCR (VO): The Bell System Yellow Pages. It gets used. So it gets results.
BULL
30-second
ANNCR: Money market funds seem like a solid investment. But, they're not FDIC insured. In a bull market their interest rates can drop and taxes could eat up to 50% of what you've earned. In short, they're not as solid as Chemical's Tax Shelter C.D. It's FDIC insured, pays high interest, and could yield up to $2,000 (Dollars) Tax Free. Chemical Bank. We've got the bull by the horns.

BACKWARD NAME—GESUNDHEIT
30-second
VO: Introducing the advanced car, with the backward name.
CUSTOMER: This is a great looking car -- what do you call it?
SALESMAN: Isuzu! 
CUSTOMER: Gesundheit
WIFE: It goes from 0 to 50 ...
HUSBAND: Faster than any other diesel in its class ... I don't care if they call it Irving.
VO: Introducing the '81 Isuzu Diesel. It gets incredible mileage ... and is priced from under $6700. When you make a car this good, it doesn't matter what you call it.
CUSTOMER: Wait 'til the neighbors hear we own an '81 Isuzu.
SALESMAN: Gesundheit!
GLAMOUR
30-second
Sink into something a little more sumptuous.
Furrrr.
And let it betray a beauty, reveal a rarity all its own.
You won't even have to lift a finger.
For once you invest in the sheer luxury of fur ... you can only be expected to enjoy yourself.

DRAGNET
30-second
1ST OFFICER: My partner and I were working the night shift out of bunko when we saw the suspect trying to get into a savings and loan.
CUSTOMER: I just need money out of my new checking account. It's supposed to be convenient.
2ND OFFICER: Just the facts, mister.
1ST OFFICER: Don't you know there's a 24-hour Ginny machine at Bank of Virginia?
CUSTOMER: But, I want interest on my checking too.
2ND OFFICER: They pay 5-1/4%.
CUSTOMER: Oh.
1ST OFFICER: You better open an Interest-Checking account at Bank of Virginia soon, mister.
CUSTOMER: I can go?
RICH MAN
30-second
(SINGING) If I was a rich man, ya, ba, ba, ba, ba, ba... Ya, ba, ba, ba, ba, ba, ba, ba, bum. All day long I'd... Bitty, bitty, burn... If I were a wealthy man... I wouldn't have to work hard...
(UNDER) deedle, deedeedle, deeedlle, bum, bumm, bum
(FULL) ANNCR: This message is brought to you from Chemical Bank. who's Savings Programs can make you a little richer.
(UNDER) All day long I'd bitty, bitty, burn...
If I were a wealthy man.
ANNCR: The Chemistry's just right for savers at Chemical.

PUSH THE BUTTON
30-second
MAN (CC): You're about to see an incredible machine. This is the 8200 copier from Xerox. It feeds originals automatically. It gives you XL-10 quality copies. On both sides of the paper. It reduces, it collates... It even staples. Now, to operate a machine that does as much as the 8200, you'll have to acquire some very special skills. You'll have to learn how to do this.
BIG WAVE
30-second
(MUSIC ANTICIPATORY, VOICES DOUBLED)
Gotta keep those Sunkist vibrations happenin' with you
(MUSIC CLIMB)
Good Good Good Vibrations
Sunkist Orange Soda taste sensations
Bubbly orange jubilation
Sunkist is giving out good vibrations
Good Good Good Vibrations

NO WAY JOSE
30-second
(SFX: SHOP AMBIANCE)
JAPANESE BUSINESSMAN: We can't prep these cars fast enough, they're selling like hot cakes. Holy Toledo, it's got front-wheel drive, rack 'n pinion steering and lots of room. A Toyota? Datsun?
No way, Jose. It's a Ford. The new Escort. And you better believe Escort gets great gas mileage. You know what else makes this Ford Escort great? It's made right here in good old U.S. of A!
JINGLE: We're in your corner... New England... Ford... Dealers
ATLANTIC CITY
30-second
ANNCR: Are you sitting in front of the TV again? Isn't that where you were last night? And with so much exciting entertainment so close. Pick up the phone. Go ahead. Dial 976-0711. The Atlantic City Report.
Find out where the big stars are playing, what's happening on the beach and in the hotels. All for only a dime anywhere in New Jersey. Now I don't want to see you sitting there tomorrow night.

PIRATES
30-second
ANNCR (VO): Joseph Papp presents Gilbert and Sullivan's The Pirates of Penzance. The Broadway smash musical that asks: Can a young apprentice pirate grow up to marry the beautiful daughter of a major general? "If you only go to the theater once this year," said Newsweek, "This is the show!" Call for your seats... and get carried away by Pirates!
RAINSTORM

30-second
VO: Sooner or later, just about everybody gets stuck. And if you belong to the wrong auto club... You're not only stuck, you're alone.
WOMAN: $35 for a tow? Will you take a personal check?
VOICE ON PHONE: Ha ha ha ha ha ha... 
(MYSTICAL LAUGHTER)
WOMAN: I've got a credit card... see!
VOICE ON PHONE: We don't take that one.
VO: With AAA, you're never alone. In any major city just call us and we'll find a garage for you... at any hour.
VO: AAA. We'll never leave you all alone.

NEWS

30-second
(MUSIC UNDER, THROUGHOUT. MAP OF POLAND FILLS SCREEN)
ANNCR: December 1st. Warsaw. Our competition got its news about strike leader Walesa from reporters. [MAP CRACKS OPEN TO SOLARIZED IMAGE OF WALESA, FOCUSES INTO CU]
ANNCR: At Newsweek we got ours from Walesa in an exclusive interview. [CUT TO PHOTO OF JIMMY THE WEASEL]
ANNCR: Our competition saw him as just another hood. [IMAGE CRACKS OPEN TO CU]
ANNCR: We saw him as the greatest Mafia squealer in history.
LOW FAT
30-second
COP: Eating up all the profits Sam?
AVO: Where did Sam Breakstone get the idea for a
delicious cottage cheese
that's lower in fat and calories?
KID: Gee Ma, he's fat.
SAM: Darling boy. Go play with the dog.
AVO: Sam was so...demanding
SAM: Make it with less fat, but make it with great taste!
AVO: His low fat cottage cheese has less fat and calories
than his regular cottage cheese—but still...has a delicious
taste.
SAM: I'm not fat. I have big bones.

FATHER/DAUGHTER
30-second
LYRICS: He's my Dad, my dear old Dad, the only mom I've
ever had
It wasn't easy on his own
So he held my hand 'til I had grown.
My dear old Dad,
I love him so.
DAD: I sure hope you're taking good care of my
grandchildren.
GIRL: Don't worry. I had a very good teacher.
MUSIC & SINGING: Reach out, reach out and touch
someone.
1455
Art Director: Larry Leblang
Writer: Mike Sloan
Client: Florida Department of Commerce, Division of Tourism
Editor: Bobby Smallheiser
Director: Burt Steinhauser
Production Co.: Burt Steinhauser Productions
Agency: Mike Sloan, Inc. Advertising

WINTER
30-second
(SFX: FLORIDA MUSIC UNDER THROUGHOUT.)
MAN: I need it bad.
BOY: Mom, I need it bad.
CHORUS: You need the sunshine
And the palm trees
Of Florida... Florida.
When you need it bad,
We've got it good.
When you need it bad,
Come to Florida.
ESKIMO: I need it bad.

1456
Art Director: Ron Becker
Writer: Rick Meyer
Client: Ludens
Editor: First Edition
Director: Joe DeVoto
Producer: Jean Muchmore
Agency: Geers Gross

THE SOFT MINT
30-second
FIRST MAN: I just broke into the mint.
SECOND MAN: Was it hard?
FIRST MAN: No, it was soft.
SECOND MAN: You mean it was a piece of cake?
FIRST MAN: No, it was a piece of candy.
ANNCR (VO): When you've got a Mellowmint you've got it soft.
WOMAN: My ex-husband said he was going to leave me a
mint and I'd have it soft for the rest of my life.
ANNCR (VO): Soft, refreshing peppermint surrounded by rich,
dark chocolate.
FATHER: Son, getting a mint today isn't hard. It's soft.
The hard part is keeping it.
LOOK, YOU JUST LOST YOUR FIRST MINT.
ANNCR (VO): Mellowmint. The soft mint.
HOW TO CLEAN AN EAR

30-second

MAN: Everybody's always telling you how to clean things…
your hair, your nails, your skin.
Anybody ever tell you how to clean an ear?
Well, I'm going to tell you.
First, find an ear.
Now, Grasp a nice soft Q-Tips Swab, firmly.
Stroke gently—Careful! Only on the outside!
Ahhh, soft.
Oh! And remember: Never put anything inside your ear…
except your elbow.

SQUIRREL

30-second

MUSIC & LYRICS: "Well, you can give it to your girl.
Or share it with a squirrel.
But it by the case.
And pour it in your face.
Ale-8. The Soft drink of tomorrow.
Ale-8. A new kind of taste.
Ale-8. They got it full of flavor.
Cause new Ale-8 is from another place.
New Ale-8 is here."
FAST PACED WORLD
30-seconds
MR. SPLEEN [OC]: Okay, Enice, travel plans. I need to be in New York on Monday, LA on Tuesday, New York on Wednesday, LA on Thursday, and New York on Friday. Got it? So you want to work here? What makes you think you deserve a job here?
GUY: Well, I'm good with figures and have a sharp mind.
SPLEEN: Excellent. Can you start Monday?
OC: And in conclusion, Jim, Bill, Bob and Ted, business is business so let's get to work. Thank you for taking this meeting.
OC: Peter, you did a bang-up job. You're in charge of Pittsburgh.
PETER [OC]: Pittsburgh, siperfect.
SPLEEN: I know it's siperfect, Peter, that's why I picked Pittsburgh.
WHERE TO LOOK
30-second
[MUSIC UNDER]
ANNCR (VO): If you're looking for a great donut, where do you look?
[SFX WOMAN BLOWING DUST]
the donuts in supermarkets could have been there for a week.
And the variety... there isn't any.
And frozen donuts.
[SFX THWACK!]
well, at Dunkin' Donuts, we make our donuts fresh, by hand, day and night.

FASHION SHOW
30-second
ANNCR (VO): L'Interdit perfume. Hubert de Givenchy's most celebrated floral design.
L'Interdit. The last thing to put on before you face your world.
With style.
So before you wear anything at all... put on a little L'Interdit anywhere at all.
STATE OF THE AMERICAN CRULLER

30-second
(MUSIC UNDER)
CHAIRMAN OF THE BOARD (OC): Gentlemen, as you know, our country is in some financial difficulty. The state of the American cruller, uh, dollar, is not what it used to be. This is due to a number of raisins, uh, reasons. The point is the demise of this company is imminent. And now our treasurer.

PRESSURE

30-second
(MUSIC: THEME)
ANNCR (VO): These days the American business person is under a great deal of pressure. (SFX: THUD) (SFX: KNOCKING) What with the economy the way it is, the pressure to perform. To do the job flawlessly. To not mess up. Not even one tiny little bit. Or it's all over... finished... kaput. So isn't it nice to know that when you are under this much pressure, (SFX: KNOCKING) there's someone you can count on to take some of the pressure away?
NUMBERS

30-second

DAD: What's for dinner, 238?
MOM: No, 355.
DAD: 4's?
MOM: No, fresh 3's... KID: 3's again!
MOM: and a 125 for dessert!
AVO: GE presents Cooking By Numbers. Simply punch in a pre-programmed recipe code or let special GE electronic sensors take over and control the cooking until it's done. Either way, it makes microwave cooking as easy as 1, 2, 4.
DAD: Billy eat your 3's... or no...
MOM: 125
DAD: Right!
SINGERS: GE, We Bring Good Things To Life.

JUST FOR KIDS

30-second

[MUSIC AND SFX THROUGHOUT]

GUY 1: Hey, How ya doin'?
GUY 2: Here comes the jelly!
[LITTLE MEN GIGGLE]
FATHER (O.C.): Hmmm
GUY 1: Here you go. Put that in the coconut.
GUY 2: Whoa!
GUY 3: Whoa!
GUY 4: There it goes!!!
ANNCF' NO): Munchkin Donut hole treats from Dunkin' Donuts. They're made just for kids.
WHERE'S KRADDOCK?

30-second
(MUSIC UNDER THROUGHOUT)
[SFX WHISTLE UNDER]
Keener, have you seen Kraddock?
KEENER (OC): No, me, maybe Krenshaw.
BOSS (OC): Krenshaw, have you seen Kraddock?
KRENshaw (OC): Not me, maybe Keener.
BOSS (OC): Are you sure you haven't seen Kraddock?
KEENER (OC): I'm sure, maybe Krenshaw isn't sure.
BOSS (OC): OK look.
If either of you guys see Kraddock, tell him the parts I told him to send to Kalamazoo yesterday did not get there. And I tell you, when we get our hands on Kraddock, are you sure you haven't seen Kraddock?

POST OFFICE STEPS

30-second
(SFX OF WIND UNDER)
ANNCR (VO): The United States Postal Service handles 300 million pieces of mail a day. Well, that's their job. But that doesn't mean you have to put your important business letter into that pile.
(SFX WIND)
Now you have an alternative. Introducing the Federal Express overnight letter.
It costs only 95 cents. When you drop it off, and it gets delivered practically anywhere in the country overnight.
Absolutely. Positively.
(SFX WIND)
YOU CAN'T COUNT ON ANYTHING
30-second
(MUSIC THROUGHOUT)
[SFX: BIRDS CHIRPING]
[SFX: RATTLE OF ALARM CLOCK]
[SFX: ENGINE]
[SFX: FLAT TIRE]
[SFX: TYPING]
ANNCR (VO): You can't count on anything these days ...
[SFX: FOOTSTEPS]
MAN (OC): Did you type the letter I told you to type?
SECRETARY (OC): No.
ANNCR (VO): With possibly one exception:
Federal Express
When it absolutely positively has to be there overnight.

REMINDER
30-second
(MUSIC THROUGHOUT)
ANNCR (VO): Just a reminder from Interwoven that the only times you should ever have to think about your socks are when you put them on, when you take them off, and when you buy them.
So next time, think of the No. 1 sock in department and other fine stores.
NO INSURANCE
30-second
[MUSIC: ORGAN]
1ST MAN: No insurance.
WIFE: Bernard always said food came first.
2ND MAN: No insurance.
WIFE: Bernard always said shelter came first.
3RD MAN: No insurance.
WIFE: Bernard always said clothing came first.
ANNCR (VO): It's strange. Life insurance is never one of life’s necessities when you’re alive.
WIFE: But, Bernard, you never said you’d go first.
ANNCR: When your Independent Life agent calls, talk to him about Total Way of Life coverage. It’s a necessity.

WORKING MAN
30-second
[SFX THROUGHOUT THE COMMERCIAL] INDUSTRIAL
ANNCR: He’s the working man.
Forging dreams with fire.
Building.
(MUSIC UP)
ANNCR: Moving mountains.
Always reaching higher.
He’s the wheels that move a nation.
The stitching in the seams.
He holds it all together.
He wears Levi's jeans.
‘Cause he knows...

(MUSIC OUT)
ANNCR: that helped build America.
BEAUTIFUL CAR
30-second
(SFX AND MUSIC THROUGHOUT)
ANNCR (VO) Some people think Saabs are not the most beautiful cars in the world (SFX ENGINE ROAR)
But what do you call a car that can go like this?
Stop like this?
Corner like this?
Climb like this?
Save gas like this?
And survive something like this?
Some say Saabs aren’t beautiful but if this isn’t beautiful, what is?
(SILENT)

GETTING SOAKED
30-second
ANNCR (VO) Here’s what you could be getting into when you buy a pair of work boots
This is a $45 boot after 3 hours in water (SFX)
This, a $50 boot
This, an $80 boot
While this is a Timberland work boot Timberland, waterproof, insulated boots start at about $60
So if you’re spending $45 or more and not getting work boots as good as Timberlands, your feet aren’t the only thing getting soaked
ALEXIS CHATEAU
30-second
ALEXIS: Keller-Geister. The delicious imported white wine that accompanies any food.
The perfect companion for fillet of sole, or if you so desire, boiled Okra.
WOMAN: Alexis!
ALEXIS: For that matter, the perfect compliment for bricks and mortar.
As an after dinner encore.
Keller-Geister is beyond repute.
1ST MAN: Mein bevorzugter wein.
(Translation: My favorite wine.)
ALEXIS: Bravo, Emii!
2ND MAN: C'est deliciex avec un bon gout.
(Translation: It's delicious, with good taste.)

BEESP
30-second
(SFX: BEEP, BEEP, BEEP THROUGHOUT)
SUPER: Hello.
Allow me to introduce my remarkable self.
I am the new GE 2500 dishwasher.
I have a computer for a brain.
I can put 25 cleaning cycles at your fingertips.
I can clean your pots.
I can pamper your china.
I can help you save energy.
I can tell you when your dishes will be clean.
AUG: The GE 2500. It can do almost everything... but talk.
SINGERS: GE... We bring Good Things to Life.
(SFX: BEEP, BEEP)
NEVER HEAR THE END OF IT
30-second
(SFX APPLAUSE)
MR. BUNDLE: ... and in conclusion, I'd just like to say you've all done an excellent job, except for croller.
MAN 1: Cruller.
MR. BUNDLE: Croiler? Cruller ... Cruller.
(SFX CROWD)
Who I told to send a package to L.A.
MAN 1: And it never got there.
MAN 2: Never got there?
MR. BUNDLE (LOC): And it never got there.
ANNCR (VO): Next time, send it Federal Express, or you may never hear the end of it.

MAILMAN
30-second
(MUSIC UNDER LAUGHTER)
ANNCR (VO): Bell Telephone's done a wonderful job helping people stay close. You've seen those "Reach out and touch someone" commercials. We at MCI, thought you'd like to see something they never show you.
What goes on when the bill arrives.
(SFX)
If your long distance bills are $25.00 or more, call MCI and start saving 30, 40, even 50% on long distance calls.
FAT MAN: Hey, I'll bet you didn't know Poppin' Fresh put out a taco salad like this... huh? huh?
Look... look at the fresh crisp lettuce and tomatoes and cheese and beef and tortilla chips. You know you oughta taste this. It's perfect for the diet. Go ahead, Amigo try it... go ahead.
Mean time I'll just get started on this French silk pie.

MAN/TACO SALAD
30-second (MUSIC UP AND UNDER)

MUSEUM
30-second
In Bavaria for centuries they've produced masterpieces... is this yet another... The new Audi Coupe: A work of art in automotive design. With an aerodynamic body. Five cylinder engine. Front wheel drive. Five speed transmission. Audi brings new ideas... from the old world... Audi... the art of engineering.
ITALIAN MAN/LASAGNA
30-second

UNCLE WILLIAM: Well William, I'm more than glad we could have this hearty lunch together today. WILLIAM: Thank you very much, Uncle William. UNCLE: William, I'll bet you a nickel you didn't know that Poppin' Fresh had Lasagna Pie. WILLIAM: No, I didn't, Uncle William. UNCLE: Most people don't. This is excellent Lasagna. Doesn't that look good, William? WILLIAM: It certainly does, Uncle William. UNCLE: And it's good for you too. Why don't we begin.

(MUSIC TRACK UNDER...

And I'll just get a head start on this lemon meringue pie.

(MUSIC TRACK OUT....

THINGS AREN'T WHAT THEY SEEM
30-second

ANNCR (VO): This is a sign of danger. But the danger here has to do with ideas. How it often takes more than just a headline to express an idea. How too little information can even obscure the truth. That's why thoughtful people tune in Morning Edition, weekdays on KSJN Radio 1330 AM. Morning Edition doesn't give its stories time limits. It gives them time to be understood. Because things are not always what they first appear to be.
Merrill Lynch
A breed apart.

ANNCR (V.O): Looking for the right fields to invest in and the right investments in these fields, can be frustrating. That's why Merrill Lynch does the groundwork with research to seek out the best investments. Merrill Lynch brought together the best researchers and it is turning up the unseen or overlooked that makes us what we are.

MERRILL LYNCH, A BREED APART.
ASHLEY WHIPPET MULTI CATCH

30-second

[MUSIC, VO -- BEETHOVEN'S 5TH PIANO CONCERTO]

ANNCR [VO]: Presenting world champion catcher -- Ashley Whippet, age 10. He's a Cycle dog. He follows the Cycle Feeding Program.

[MUSIC]

ANNCR [VO]: Cycle Dog Foods can help your dog ... be in peak condition for life.

ROLL-OUT

30-second

[MUSIC UNDER]

ANNCR [VO]: Right before your eyes, TWA is creating a brand new way for business flyers to fly coast-to-coast. It's a separate business class, with bigger, wider seats than in coach. But less seats, so you're less crowded. It's TWA's new Ambassador Class to California. With enough room ... for anybody.

CHAMBERLAIN: Even if you're seven foot one.

JABBAR: Or taller?

CHAMBERLAIN: Taller?

JABBAR: A little.

SINGERS: You're going to like us ... TWA ...
GIRL ON THE BEACH

30-second
(MUSIC STARTS AND CONTINUES THROUGHOUT)

SINGERS: TAB

TAB Cola, what a beautiful drink.

TAB Cola, for beautiful people.

TAB Cola, you're beautiful to me. Real Cola taste, just one calorie.

TAB Cola, what a beautiful drink.

TAB Cola, for beautiful people.

TAB Cola, it's beautiful to be.

ALLEGHENY INTERNATIONAL

30-second

ANNCR (VO): A true story from Allegheny International

Disaster about to happen.

ATTENDANT (VO): Watch it, look out.

OWNER: Hey lady

ANNCR (VO): but lives and property were saved, ... made by Allegheny International.

We also make special fire systems to protect ships, planes, oil rigs, and even computers.

GROUP OR ONE: That's incredible.

At Allegheny International, we have special skills for special needs.
CONTROL CENTER — V-8
30-second
ANNCR: "Ever wonder what's behind the simple act of plugging in a plug? The world of Public Service Company and new ideas like our master control center, keeping power reliable by monitoring every inch of our system, spotting trouble in an instant and by designing it ourselves saving eight million dollars so you don't have to give your power a second thought. Because we do. We're putting all our energy to work for you."

DOORS TO THE FUTURE
30-second
VO: For over 25 years, the most powerful tool of the 20th century was kept in the back room. Until Wang opened the door to office automation. Wang put the computer at everyone's fingertips... by simplifying data processing... revolutionizing word processing... and combining them on one system. And the future looks even brighter... Because at Wang, we never stop opening doors.
JOGGERS
30-second
JOAN (HEAVY BREATHING)
COUNTER MAN: Well, Joan, how far today?
JOAN: Two blocks.
COUNTER MAN: Twice as far as yesterday.
[LAUGHS]
JOAN: Cute. Give me a Diet Faygo Orange.
COUNTER MAN: Ya know, maybe you should run a little slower.
JOAN: I'm already so slow I got a ticket for loitering. My mascara runs faster than I do. [SIPS] Thanks. Isn't this regular Faygo?
COUNTER MAN: No, it's diet!
JOAN: Oh, it's delicious, and delicious as-s-s-s and DIET FAYGO!

BACK-TO-SCHOOL
30-second
SINGERS: Goin' back-to-school
- Oshkosh B'Gosh
- Oshkosh B'Gosh
- Oshkosh B'Gosh
ANNCR (VO): When you're wearin' Oshkosh B'Gosh, you're wearin' the Genuine Article.
- heh, heh
- Since 18 hundred and ninety five.
SINGERS: Oshkosh B'Gosh kesh B'Gosh.
HONEST FACE/SHOPPING SPREE
30-second
(MUSICAL INTRO)
(MUSICAL INTRO)
(MUSICAL INTRO)
MUSICAL VO: Honest Face
Use it almost any place.
Use it for
shopping bass.
Use a check. You don't need cash.
Honest Face, Honest Face.
For this
for that.
Anything or .

GOOD CENTS APTS./CLOUDS
30-second
VO: From the very first day you move in, you can save
energy and money in a Good Cents apartment or
condominium.
And that's why a day seeking out an apartment or
condominium
with a Good Cents sign
is a day well spent.
SPECIAL PHONES
30-second
VO: A lot of people take the telephone for granted. But suppose you couldn’t move your legs to walk to the phone ... couldn’t move your hand to dial the phone ... couldn’t call the Fire Department ... or talk to friends ...
That’s why we’ve designed special phones for special people ...
Phones that can open a new world ...
Phones that are like ...
(HE BLOWS ON CARD. .. DIAL TONE IS HEARD)
VO: ... a breath of fresh air.
OPERATOR: Operator ... may I help you?
VO: For more information, look under Disabled Services in the Consumer Guide of your White Pages.

FUNERAL
30-second
(SFX DISTANT ORGAN MUSIC AND HUSHED CROWD WHISPERS.)
ANNCR: The only real difference between having some big company kill your termites and Tindal kill your termites ... is how expensive the funeral’s going to be.
So, this termite season, call the Tindals. Because you can’t buy a deader termite, only a more expensive way to kill it.
NOT VERY PRETTY
30-second
VO. What's going on inside your car's engine... isn't very
prettty.
Corrosion can destroy modern engines which contain
many alloys, including aluminum.
Ordinary anti-freeze can do little to stop it.
But new Perma-3 from Canadian Tire isn't ordinary Perma
3's powerful corrosion inhibitors
can help save your car's engine.
Perma-3 Anti-freeze from Canadian Tire. Helps stop
corrosion... before corrosion stops you.

HELP BUILD
A MUSEUM BIG ENOUGH
FOR ATLANTA.
GUARD
30-second
ANNCR (VO): Atlanta's High Museum has over four thousand works of art. But only one out of five sees the light of day. The rest are in storage. There just isn't enough room to show them. The museum is too small... too small for most traveling exhibits... like King Tut or Picasso... too small for a great city like Atlanta. Help build a new High Museum... help bring Atlanta's art treasures out of the dark.

INCREDBLE MACHINE
30-second
ANNCR: Presenting Soloflex. The incredible machine that can help develop the body you want... right in your own home. ANNCR: SOLOFIG
ANNCR: For a free brochure, call this number.
WOOD GRENADE
30-second
(OPEN ON KID STANDING AMONG SEVERAL LOGS READY TO BE SPLIT, AX IS STUCK IN ONE LOG, HE'S GOT A WOOD GRENADE IN HIS HAND.)
Splitting firewood is tough... even for a guy like me.
(HE HOLDS UP GRENADE)
But this makes it almost easy.
The OREGON Wood Grenade.
(HE LOOKS AT IT IN HIS HAND)
Cute name.
(HE PLOPS IT ONTO A LOG IN FRONT OF HIM. ON THAT ACTION, CUT TO PRODUCT DEMONSTRATION - CLOSEUPS)
The conical shape makes the Wood Grenade drive right into a log... (POUND, POUND) and breaks it to pieces... fast.

NIGHTSKIES
30-second
ANNCR: "From the depths of space, from the edge of the earth, Timex takes quartz to make a watch beyond time as we know it. The new Timex, the new Timex Quartz. A watch so accurate you may have to reset it only once this year. Thin, sleek and more beautiful than any watch you've owned before. Have the Timex of your life. The new, affordable Timex Quartz."
HAT SALESMAN, REV. 1

30-second
CONWAY: You sell hats, don't ya?
COUNTER BOY: Oh, yes sir. We do.
CONWAY: Oh, good, so do I. I'd like to show you some samples. I got beanies, berets. I have a fez with an electric tassel.
COUNTER BOY: No. We sell hot hats.
CONWAY: I'm strictly legit.
COUNTER BOY: Oh, no sir. Hot Hat Sandwiches. Ham and Cheese, Meatballs, and more. Each wrapped in pizza dough and baked to a golden brown.
CONWAY: Now, is that formal wear?
COUNTER BOY: Oh, no sir. You don't wear them, you eat them.
CONWAY: Oh, well, give me one with a pastrami in six and

SINGLEPERSON

30-second
(MUSIC: UP THROUGHOUT)
VO: Why is our Citation X-11 such a hero with performance-minded Americans?
Let's ask SINGLEPERSON
SINGLE PERSON: Citation X-11. SUPER CAR—the handling is impressive, yet I've got 40 cubic feet of space here for all my toys.
More amazing, it comes five adults comfortably.
VO: Then your Citation X-11 with fit right in when you're married and have kids?
SINGLE PERSON: I'm going to pretend... you never said that.
SINGERS: CHEVY MAKES GOOD THINGS HAPPEN
UPSHIFT
30-second
How do you know exactly when to shift gears to get top gas mileage? Until now only an engineer could tell you that. But now there's a car that can tell you. How does it tell you?
By making this little dashboard light go on. Shift up each time you see it and you save up to seven percent on gas.
Where can you find that kind of science fiction technology? Only in an '82 Volkswagen in case you hadn't guessed.

REJOICE
30-second
(MUSIC UNDER: "ODE TO JOY")
It has no cholesterol, only 25 calories a strip, and it's not bacon. It's Lean Strips, the delicious alternative to bacon. Lean Strips sizzle and smell and taste like bacon. Yet they're made with soy beans, egg whites, and wheat...so they have no cholesterol and only 25 calories a strip.
So if you are a bacon lover... Rejoice! (MUSIC UP AND OUT)
1507
Art Directors: Bill Murphy, Chuck Beisch
Writer: Chris Rowean, Mark Lawrence
Client: Preview Subscription Television
Editor: Viz Wiz—Boston/VideoCom—Dedham
Director: Harry Hamburg
Producer: N. Lee Lacy
Agency: Ingalls Associates

Price
30-second
ORSON WELLES: If you want to see a good movie, well you

Price
30-second
ORSON WELLES: If you want to see a good movie, well you
can go spend four dollars, eat overpriced popcorn and sit
next to a stranger... or for the price of a candy bar you
may view exactly the same film at home... and see over
50 fine films every month. Uncut. Each for the price of a
candy bar? That's ridiculous! No, that's Preview. Call now. It's
the best show in town.
SINGERS: P-R-E-V-I-E-W

1508
Art Director: Vera Carbo
Writer: Alan Johnson
Client: Tastykake
Editor: Peter Stassi/Start mark
Director: Santiago Suarez/Ampersand
Producer: Michael DelGado/Ampersand
Agency: Weightman, Inc.

Tastykake
30-second
"Nobody bakes a cake as tasty as a Tastykake"
If you want a machine that really moves you: the '81 Cobra, Datsun 280ZX, Porsche 924 and Trans Am are the ones to beat. And here's a machine that does. Dodge Charger 2.2 leaves them all behind in mileage and acceleration. 0 to 50 in 6.6 seconds. Under $7300. America's Driving Machine. Get $3000 to $10000 cash on select new Dodge cars and trucks. See participating dealers for complete details.

GEORGE BURNS
30-second
VOA: George Burns.
GEORGE: That's my name, too.
VOA: George, what's the secret of long life?
GEORGE: Ray-O-Vac Alkaline batteries?
VOA: Ray-O-Vac Alkaline batteries?
GEORGE: They'll play the Minute Waltz 4000 times . . . or . . .
TAPE: (GEORGE SINGS) You're the flower of my heart. Sweet Alkaline.
GEORGE: (TO GIRL) Pretty . . . you too . . . too tall.
VOA: But the secret of long life can't be a battery.
GEORGE: (OPENING COAT TO REVEAL BATTERIES) Are you kidding? (POINTS TO 1 BATTERY) This one's for dancing.
VOA: Ray-O-Vac Alkalines really are the secret of long life.
2ND VOA: Ray-O-Vac Alkaline.
GEORGE: Power for the long run.
LIGHT TALK
30-second
SPOKESMAN: Now, you can shop with money in your checking account and never write the check. MasterCard II. It looks almost like the MasterCard card. It's accepted like the credit card around the world and goes through the imprinter the same way, but what you spend is paid from your personal checking account. No bills, no interest. That's it. It looks like a credit card, but MasterCard II works like a check. Carry both. You'll want the II too.
CHORUS SINGS: "We can do it all!"

BRENTWOOD SAVINGS
30-second
(MUSIC: MOOD MUSIC SCORED UNDER)
GEORGE BURNS: So long, sweetheart. That was my bank teller. Louise. I just told her that I was withdrawing from the bank. She was so upset, she refused to validate my parking. What can a man do? Brentwood is offering me a service called the "Interest Checking Account." So now I can do both my checking and saving at Brentwood. That's convenient. And Brentwood will also pay me interest on my checking account. Louise, you paid me compliments... but, sweetheart, now Brentwood is paying me interest.
PLAY-DOH 4-PACK
30-second
MOM: "When you give your child a 4-pack of Play-Doh in regular or bright day-glo colors, you give fun that lasts as long as their imagination!"
KIDS VOCAL: "Play-Doh is squishing and squashing..."
a little tiny mouse.
Play-Doh is shaping and rolling... a great big house.
Trees and frogs, monsters and logs.
A fierce alligator...
a volcano crater...
a wide, wide smile.
You can make it with..."Play-Doh."
PLAY-DOH BOY: "From Kenner."

MARTIAN FAMILY
30-second
MARTIAN WOMAN (VO): Dear Atari Anonymous, ever since my husband Luno returned from Earth with Asteroids, the new Atari home video game, he and the rest of the family do nothing but play Asteroids. Luno says Asteroids is good practice for his interplanetary flights.
WOMAN (ON CAMERA): Biddy biddy Biddy biddy.
MARTIAN (VO): Tell me, Dear Atari Anonymous, with everybody hooked on Asteroids, what on earth is a poor Martian mother to do?
ANNCR (VO): New Atari Asteroids, now available for your home.
FLIPPED-OUT HIP CHICK
30-second
(MUSIC UNDER)
ANNCR (VO): People all over are flippin' over the new GTE Flip-Phone.
Some flip over its sleek style.
Others flip over the way it redials at the touch of a button.
While some flip because it's so light.
But everybody flips over the new Flip-Phone, because the Flip-Phone flips.

HARD CHOICES W/BEER
30-second
(MUSIC IN AND UNDER. FAST PACED)
VO: The Seafood Choice Meal at Skipper's.
VO: You get a tasty cod fillet and fries...
(MUSIC CARRIES)
VO: ... coleslaw and chowder.
VO: Then you'll have to make up your mind:
VO: Will you also have tender fried clams...
(MUSIC CARRIES)
VO: ... or succulent scallops...
VO: ... or delicious Gulf shrimp?
VO: Then will it be a large soft drink...
VO: ... or a beer?
VO: Well, make up your mind. For only $3.99 At Skipper's.
Where you get good seafood without getting soaked.
MTA CHAIN SNATCHING
30-second

"It's chain-snatching season. Last year the Transit Police made 800 Chain-Snatching arrests, but they can't be everywhere all the time. So when you're out on the buses and subways, tuck in your chains. Don't flash your bracelets, turn your rings so the stones don't show.

"If you want to keep it please, don't flaunt it".

"We're working to make things safer. You can help".

NEW SOUND STAGE
30-second
VO: Universal Studios proudly invites you to discover how some of the most spectacular moments in film history were created, and you might take part of the magic. The Special Effects Stage is now open to the public.
1519
Art Director: Arnold Levine
Designer: Patricia Kiesling
Writers: Mark Levitt, Ted Nugent
Client: CBS Records
Editor: John Carter
Director: Arnold Levine
Production Co.: Yvonne May & Robbie Tucker, CBS Records

1520
Art Director: John Constable
Writers: Steve Laughlin, Dennis Frankenberry
Client: WITI, TV6
Director: Viv Mainwaring/
The Black Swan, Inc
Producer: Steve Laughlin/
The Black Swan, Inc
Agency: Frankenberry, Laughlin & Constable, Inc.

TED NUGENT
30-second
MUSIC - SFX

RIGHT & WRONG
30-second
(MUSIC: COMEDIC TRACK UP & UNDER)
(SFX: BROKEN GLASS)
V.O: With all the things that go wrong in life, isn't it nice to
know there's someone who makes things right? Tom Hooper
and Contact 6. Only on TV6 News. At six and ten.
SILHOUETTES
30-second
ANNCR: Introducing the car Cadillac owners preferred overall to a Cadillac.
Introducing the 1982 Lincoln Town Car.
In an independent test, when Cadillac owners compared DeVille to the Lincoln Town Car based on comfort, roominess, luxury and ride, 86 out of 100 preferred the Lincoln Town Car overall.
The car Cadillac owners preferred.

TAX-FREE SAVINGS CERTIFICATES
30-second
(SFX: THEATRICAL SOUNDS, MUSIC, ETC., IN BACKGROUND)
GEORGE BURNS: You made a fortune as a juggler, kid. Now it's time to invest it right. Go to Brentwood Savings and open a new Tax-Free Savings Account.
GIRL: Hurry up. Flip!
BURNS: You know those accounts that pay big interest? Forget it, you gotta give a lot of that interest back at tax time. With Brentwood's new savings account, you and Lucille can earn up to two thousand dollars interest—tax-free. Go to Brentwood.
SFX: KNOCK ON DOOR
GIRL: (OFF-CAMERA, URGENTLY) Flip!
BURNS: You're on, kid. Bring me back a piece of fish, I'm starved.
DIGITAL
30-second
This is the Volkswagen Jetta.
German Engineering...
Fuel Injection...
... Volkswagen economy.
But also, there's a big surprise!
Because a Jetta's trunk holds all these suitcases.
And there's an even bigger surprise.
A Jetta can get those suitcases moving from 0-50
This fast
Sound of car approaching and receding, followed by light wind

EARLY BIRDS
30-second
ANNCR: If you fly south for the winter this year you'll find it easier on Pan Am. Just buy tickets by December 8, and Pan Am will fly you to Florida for only $124. With no restrictions. Guaranteed until the end of January. So even when fares go up, yours won't. Pan Am's $124 Winter Wonderfare to six Florida cities. For those who know they're flying south for the winter.
DAVID AND GOLIATH
30-second
DAVID: (WHISTLING MINNESOTA FIGHT SONG.)
(EARTH SHAKING GRUMBLE.)
(SOUND OF FOOTBALL SOARING THROUGH THE AIR AND HITTING GOLIATH IN THE NOSE.)
Celebrate one hundred years of Gopher football as we take on the giants of the Big Ten. Be a Gopher fan. Again.

KRAZY CLONE LABORATORY
30-second
SPOOKY ANNCR: "Tis Kenner's Krazy Clone Laboratory. Just add water and mix!
Stir the mix ... until it's right!
Stick in your finger ... what a sight!
Wait a few minutes, then pour the mix into the mold ... to make a finger that looks like your own!
Hand, fingers and toes, one by one ...
Krazy Clone Laboratory's ... lots of fun!
Ha! Ha! Ha!
Krazy Clone Laboratory!
From Kenner."
ANGELO DUNDEE
30-second
NORM (VO): Hey! Look who's drinkin' Natural Light!
ANGELO: Sure, you never saw Angelo Dundee with a loser, did ya?
NORM (VO): I bet I know why a rough and tumble guy goes for Natural.
ANGELO: You been fightin' without a mouthpiece?
NORM (VO): You like it for all those rich natural ingredients.
ANGELO: Yeah, 'cause Natural Light packs a taste. Every mouthful is a left, a right, a left. Then, it goes down easy. For me, the taste of Natural knocks the other lights out!
(SFX: Bell)
NORM (VO): Alright!
ANNCR (VO): Natural Light from Anheuser-Busch. Taste is why you'll switch.
ANGELO: Wanna go another round?

EMPTY SCREEN
30-second
BOY: As an intelligent consumer, I wanted to compare Atari Asteroids with other companies Asteroids. But other companies don't make Asteroids.
I wanted to compare Atari Missile Command with other companies Missile Command. But other companies don't make that, either.
Finally, I wanted to compare the new Atari Warlords. Unfortunately, other companies don't make it. When it comes to the video games the world wants most, nobody compares to Atari.
BOSS (V0): Will ya bring down Smitty's EXP?

ANNCR (V0): the only thing that compares to owning a new FORD EXP is driving one. Behind the wheel you'll experience its world class technology... first-hand. Its ready response to the wheel... its surefooted stance... the sheer excitement of a personal sport coupe. Experience EXP right here... in your world.

ATTENDANT: Smitty... you're lookin'-good!

ANNCR: Your Ford Dealer's got what it takes for your world.

YOUR WORLD/RALLY
30-second
BOSS (V0): Will ya bring down Smitty's EXP?
ANNCR (V0): the only thing that compares to owning a new FORD EXP is driving one. Behind the wheel you'll experience its world class technology... first-hand. Its ready response to the wheel... its surefooted stance... the sheer excitement of a personal sport coupe. Experience EXP right here... in your world.

ATTENDANT: Smitty... you're lookin'-good!

ANNCR: Your Ford Dealer's got what it takes for your world.

VEGETABLE STAND: '81 PRICE VERS.
30-second
(SFX UNDER: OUTDOOR, HIGHWAY PRESENCE)

Plymouth

The American way to get your moneysworth.
NEW KEOGH/IRA
30-second
CONSCIENCE: George, wake up, it's your conscience.
GEORGE BURNS: I go out with younger women. How else can I meet their mothers?
CONSCIENCE: No George. I'm talking about your retirement. Listen, at Brentwood everybody can now put up to two thousand dollar into an IRA account. And if you're self-employed, up to fifteen thousand into a Keogh plan. They're tax-deferred, George.
BURNS: But who's retiring?
CONSCIENCE: George, one day you won't be a sex symbol anymore.
BURNS: So I'll wear makeup.
VO: Brentwood Savings. It's a nice place to visit your money.

HOW WOULD THEY KNOW
30-second
This is Polaroid's wafer-thin Polapulse battery. It powers a unique new automotive warning signal: Polaroid's Safety Flasher. So compact and lightweight, you can wear it for protection when you run, ride your bike, or walk your dog. With the Safety Flasher, you're visible at night over a mile away. Without it, how would anyone know you're there? The Safety Flasher. New from the Polaroid Battery Division.
LASER BEAMS
30-second
We saw the future
and it wore Laser Beams
Laser Beams sweat-suiting
in laser light colors
His ... hers ... yours.
Laser Beams sweat-suiting!
Interconnect ... Inter-cut
Interchange ... Inter-play
We saw the future and it wore Laser Beams.

THE GREAT OUTDOORS-ALL PAPERS
30-second
(MUSIC UNDER)
ANNCR (VC): Two things we have plenty of here in Maine.
The great outdoors and time. Time to do things right.
One man took our love of the outdoors and our habit of
careful work and turned it into a worldwide business. His
name was L.L. Bean.
He gave the world outdoor products that he knew were
right because he used them himself.
Clothing tough enough for the wilderness yet sporty enough
for a day in town.
And as for service, he'd send you a missing button
20 years later.
Well, the world's a lot faster since L.L. Bean began, but here
in Maine.
PIKE'S PEAK
30-second
VO: Pike's Peak, the time of day the Pike family uses the most electricity. Add Brown's Peak, Johnson's Peak, and over half a million others, all happening at the same time, and that's CP&L's Peak.
(PAUSE)
And the bigger our peak gets, the more expensive electricity will get. Use less during peak periods. Beat the peak—before it beats us.
SUPER: BEAT THE PEAK.
Carolina Power & Light

GRAVEYARD
30-second
WOMAN: Didn't have to happen, Harold.
HAROLD: I know.
WOMAN: Should've taken better care.
HAROLD: I know.
ANNCR (VO): Thousands of cars meet their fate before their time. That's why there's Gulfpride Motor Oil, an oil so tough, it was tested over a million miles without a single engine failure.
HAROLD: Next time I'll take better care.
MAN: Protect your engine with Gulfpride, the tough oil. It could save you a lot of grief.
WATERMELON I
30-second
ANNCR (VO): Now there’s...
(MUSIC UNDER)
Lipcolor that you can’t...
eat off!
It’s new...
from Natural Wonder!
This could be your first lipstick...
with eat-and-drink proof color!
Natural Wonder has...
A unique double-color formula...
so it stays on...
while you munch...
breakfast or lunch.
But is it kissproof?

PARTY WHISPER SOFT SATIN
30-second
ERIN: That award-winning playwright finds some of his best material at Bloomingdale’s Talk of the Town White Sale.
Discover the true meaning of sensuality in the Ultra Satin ensemble of Whispersoft.
No-iron satin sheets with contrast piping, in ultra-rich shades. And to top off your most memorable evenings? Warm, luxurious color-coordinated comforters. All very exciting. And all at White Sale Savings.
At the Talk of the Town White Sale at Bloomingdale’s.
It’s like no other store in the world.
WHISTLING

60-second

DAVID: (WHISTLING) I drink Dr Pepper and I'm proud
I used to be alone in a crowd
But now you look around these days
There seems to be a Dr Pepper craze
I'm a Pepper, he's a pepper, she's a pepper

MICKEY: (WHISTLING) Uh uh

ALL: (WHISTLING) He's a Pepper

MICKEY: (WHISTLING) Whew! I'm a Pepper

ALL: (WHISTLING) Wouldn't you like to be a Pepper too?

ALL: (WHISTLING) Be a Pepper, Drink Dr Pepper

Be a Pepper, Drink Dr Pepper.

ANGRY

60-second

(MUSIC UNDER) [NATURAL SFX THROUGHOUT]

ANNCR (VO): All across America, people are getting fed up
with bad coffee.
Fortunately, they have an alternative: Mr. Coffee. Only Mr. Coffee
precisely controls coffee brewing time and
temperature for perfect coffee every time. Mr Coffee
America's perfect coffee maker with a patent to prove it.
PA: Attention please, the owner of the blue Mercedes, license number (STATIC), please come to the parking lot. Your car has been in a minor accident.

VO: If you're looking for a well-built European luxury sedan that offers the amenities a person of means expects but you don't want to follow the crowd, consider a Volvo. It's not outrageously priced. And it's not for people who are running around looking for status.

WOMAN: Your drink, Mr. Bally?

VO: Volvo's a car for people who already have it.
JIM'S BIG NIGHT
60-second
JIM: Come on, we're late.
MARI: It's just a party!
JIM: Polaroid's giving in my honor.
MARI: You don't know that.
JIM: Why else would they ask us?
MESS: (HANDS OVER PACKAGE) Polaroid wanted you to get this before the party.
JIM: Who's this party for, do you know?
MESS: I don't know, some old guy.
MARI: Alright, I'm beautiful. What's that?
JIM: Oh, probably some award they're giving me. No it's their new Time-Zero OneStep.
MARI: Did they engrave it?

HISTORY II
60-second
ANNCR (VO): Bruised by his new bicycle's bone-rattling ride, a ten year-old complains. And his father listens.
Looking for a way to cushion the bumps, John Dunlop invents the inflatable tire. For twenty-seven years, automobiles had been reserved for the rich. But a young American engineer hears what the world really wants — a car anyone can afford — and changes the shape of a century.
At Sperry, history has convinced us that listening inspires new inventions, ignites new thoughts, uncovers whole new worlds of fresh ideas.
ANNCR (VO): It's been said that when Mozart is performed before an audience of chickens, an interesting thing happens. That's fine for hen houses. Now, what can be done for offices. Xerox can help. With advanced machines that copy, sort and even reduce as fast as two pages a second. Machines that let you process information faster than humansly possible. That print out computer information faster than ordinary computer printers. Even a special Ethernet cable that lets office machines work [MOZART MUSIC].

HOUSE (VO): The very first computers seemed as big as houses. and so mysterious, that for most of us the computer was behind a closed door. But IBM was thinking how to make the computer more useful, and as one good idea lead to another it began getting smaller... faster, less expensive... and easier to use. Today, a new IBM computer has reached a personal scale. A person can afford it. A person can put it anywhere.
Tis the season, people caring.
Helping others, time for sharing.
WOMAN: Coffee Mrs. Jones?
SONG: Everyone is warming up
with the taste of Maxwell House.
People that you've come to count on,
friendships that are true.
Spend some time with friends and
loved ones.
Maxwell House and you.
Get that "Good to the Last Drop"
Feeling . . . with Maxwell House.
Only Maxwell House.

CARIN'
60-second
(MUSIC UNDER)

JIM: Now you don't worry where the sun is when you take a
picture.
MARI: As long as it's on what you're shooting.
JIM: No more. Now the sun can be behind you, in front of
you or not even out.
MARI: The sun's gotta be somewhere.
JIM: Got it right in here. There's a piece of the sun in
Polaroid's new Sun Camera.
MARI: Not the real sun?
JIM: Don't quibble. It's a new system with the fastest color
print film made, 600 speed. Now you can turn bad light into
good pictures. Here I'll shoot you with the sun behind you.
MARI: You'll get a silhouette.
JIM: (WHOOSH!) Not any more.
ON THE JOB (WHISTLING)

60 seconds
(WHISTLING: "THE AIR FORCE SONG")
(ORCHESTRATION OF "THE AIR FORCE SONG")
(MUSIC CONTINUES UNDER VOICE-OVER)
There's a spirit in the air. Find out how you can be a part of it.
Air Force: A Great Way of Life.
(ORCHESTRATION OF "THE AIR FORCE SONG" NOW SEGUES BACK TO ONE MAN WHISTLING.)

BEST FRIENDS—BREAK

60 seconds
DENISE (VO): Chrissie's my very best friend in the whole world. We're exactly alike. We both have trouble with math.
CHRISSE (OC): What's the square root of 164?
DENISE (VO): We both love horses. And we both hate our hair.
GIRLS (OC): Yuck!
DENISE (VO): We even liked the same guy. Then we found out he likes Marcia Wilk.
GIRLS (OC): Marcia Wilk?!
SINGERS: No two are closer than you.
She shares in all that you do.
A best friend's someone to care.
Someone who'll always be there.
Everything is more fun.
A REAL TROOPER

60-second

(SFX: BUGLE)

SONG: Mornings seem to start out better.

KIDS: Camping!

SONG: You seem to go much better.

MOM: Coffee?

DAD: Yeah.

SONG: When you start your day together,

You and Maxwell House,

DAD: Alright now go get the bags. Okay?

SONG: Flavor that you’ve come to count on.

DAD: Coffee ready?

SONG: Taste that’s always true.

OLDER CHILD: You don’t take bunnies . . .

SONG: What a perfect combination Maxwell House and you.

IS THIS THE YEAR YOU GET INVOLVED?

VERNON PARISH

60-second

In Vernon Parish, Louisiana, volunteers are modifying disabled people’s homes to make them more accessible. In fact, all across America, disabled and non-disabled people are participating in similar community programs. This is the International Year of Disabled Persons. Is this the year you get involved? Call the office of your Mayor or County Commissioner for more information.
ANNCR (VO): At Mama Grisanti’s restaurant in Louisville, Kentucky, blind people don’t have to ask what’s on the menu. They can read it themselves… in Braille. The Braille menus are there because a group of local people thought it would be a good idea. They got together and made it happen. In fact, all across America, people are participating in similar community programs. In Vernon Parish, Louisiana, volunteers are modifying disabled people’s homes to make them more accessible. And in Champagne, Illinois, disabled children are able to share a playground because a group of volunteers got involved.

BOXXER
60-second
BOXING ANNCR: Ladies and gentlemen, in this corner, the former heavyweight champion of the world, Smokin’ Joe Frazier! And in this corner St. Regis with a paper bag. Made with their shipping sack paper. REFEREE: Paper bag?!
BOXING ANNCR: Can he punch his way out of it? BOXING ANNCR (VO): Watch St. Regis’ paper bag. How can Kraft paper stand up to this kind of punishment?
A PIECE OF THE SUN

60-second

JIM: When we take pictures, most of us drag somebody out into the sun.
MARI: Where we squint and look awful.
JIM: The best pictures are unposed. And they're usually not in the sun. So we waste a shot.
But now you don't have to worry where the sun is.
MARI: What's that?
JIM: A piece of the sun.
MARI: I didn't know we're that tall.
JIM: Here. Hold this.
MARI: Ooh! Tinkerbell!
JIM: This is Polaroid's new Sun Camera, a whole new system with the fastest color print film made 600 speed. But it needs one more thing to turn bad light into good pictures.

BIG LIFT OFF

60-second

(SFX: CARGO THROWN OUT OF PLANE)
CAPTAIN: Guys, she's still too heavy.
UPSET TRADER: What are we gonna do?
CAPTAIN: Well, I hate to say it, but we gotta unload the you-know-what.
ANGNOYED BUSINESSMAN: Leave the Stroh's!
ANGRY SOLDIERS: Negative!
CAPTAIN: O.K., but then some of you have to stay behind.
UPSET WOMAN: Well, you're certainly not leaving me behind!
INSPIRED CO-PILOT (YELLS)
I got it!! Captain, I got it!
(SFX: ENGINES REVVING FOR TAKEOFF)
PLEASED CAPTAIN: Joe, I gotta hand it to ya!
(SFX: TAKEOFF OF SKELETAL PLANE)
ANNCR: The first Marathon
26 miles...385 yards...
it took incredible endurance...
it took incredible spirit...
spirit that pushed on and on...
farther and farther...
far beyond the point where others would have stopped.
It's the spirit to do more than is expected...
to go farther than you have to...
the spirit to excel.
We at Marathon Oil remember that spirit.
It's the spirit that constantly pushes our company further to
pursue excellence in everything that carries our name
Marathon Oil...the spirit to excel...to go farther
Marathon...the long distance gasoline.

ANNCR (VO): Do you sometimes feel like you're carrying
your whole business on your back?
SECRETARY: Harvey's Hardware, please hold Harvey, these
accounts payable are piling up.
HARVEY: I'm working on it.
ANNCR (VO): Are you a businessman or a beast of burden?
WORKER: What about the inventory?
HARVEY: I'm working on it!
ANNCR (VO): Are you running your business, or is your
business running you?
WORKERS: Harvey, how about the payroll?
ANNCR (VO): Wouldn't you like to get it all off your back?
HARVEY: With what, a forklift?
ANNCR (VO): No, with a small business computer from IBM.
HARVEY: IBM makes small computers?

A little IBM can mean a lot of freedom.
THINGS TO DO

60-second

(MUSIC UP)

SINGERS: Oooh Bahamas . . .

(MUSIC)

SINGERS: Welcome to your Bahamas . . .

(MUSIC)

SINGERS: Oooh . . .

Bahnas . . .

Clear the water

Sun she smooth your skin

(MUSIC)

SINGERS: Oooh Bahamas

(MUSIC)

V O: In the Bahamas you never run out of things to do . . .

until you want to.

SINGERS: Oooh Bahamas

FAST PACED WORLD

60-second

OC: Okay, Eunice, travel plans. I need to be in New
York on Wednesday, L.A. on Thursday, New York on
Friday. Got it?

EUNICE (V O): Got it.

OC: So, you want to work here? Well, what makes you
think you deserve it, Eunice?

GUY: Well, sir, I think on my feet, I'm good with figures
and I have a sharp mind.

OC: Congratulations, welcome aboard.

SFX: Wonderful, wonderful, wonderful! And in conclusion

Jim, Bill, Bob, Paul, Dan, Frank, and Ted.

Business is business. And we all know in order to get something
done you've got to work. So, let's get to work.

Thank you for attending this meeting. (SFX)
AVO: On a summer’s evening in 1924, in Lynn, Massachusetts, perhaps the most significant game in the long history of baseball was played.

It wasn’t the pitching that was so extraordinary, nor the hitting. And the fielding, well it was less than exemplary.

No, what made this game truly historic was the time of day.

[SFX NIGHTFALL]

For it was on this night that this small group of GE engineers ushered in the era of night baseball. Baseball under the lights.

And while the names of “Yugo” Fee and Tommy Perkins and Hank Inns will never be recorded in the Hall of Fame, it was this earnest band of GE pioneers that made possible for us all the many brilliant nights to come.

ANNCR (VO): To all you students of innovation, to you inspired to try what’s never been tried before. To all those consumed with an insatiable curiosity, a penchant for ingenuity. To you who seek and search and blaze new trails, who try and fail and try again.

To all you children of imagination, you sons and daughters and mothers of invention, dreamers and doers, thinkers and tinkerers all, we at General
HOMECOMING II
60-seconds
(MUSIC UNDER)
WOMAN SINGS: I'll be seeing you in all the old familiar places, that this heart of mine embraces all year through.
ANNCR (VO): Christmas: When everyone comes home.
WOMAN SINGS: I'll be seeing you, your smiling face this holiday.
ANNCR (VO): Share every glorious instant, In glorious instant pictures by Kodak.
WOMAN SINGS: Share love and joy the special way.
ANNCR (VO): This Christmas bring home the gift of a smile, the gift of love, and the gift that lets you share them. The Kodak Colorburst Instant Camera.
WOMAN SINGS: When we share these special times, I'll be seeing you.
ANNCR (VO): Give the gift of instant joy.

REVOLVING ROOM
60-seconds
(MUSIC)
BOY: Hey Patty, what do you have to do to be a Pepper?
PATTY: It's easy.
PATTY (SINGING): To be a Pepper, original like a Pepper all you gotta do is taste.
SINGERS: Be a Pepper to know the pleasure of a flavor you will treasure. All you gotta do is taste. Be a Pepper. The flavor's got a feeling, original and appealing, and all you gotta do is taste. Be a Pepper, drink Dr Pepper. Be a Pepper, yeah. The more you pour it, the more you will adore it. And all you gotta do is taste. Be a Pepper.
Open up a Dr Pepper. And all you gotta do is taste. Be a Pepper, drink Dr Pepper, yeah.
1566
Art Director Boleslaw Czernysz
Writer Sue Read
Client Jamaica Tourist Board
Director Jeff Lovinger
Producer Scott Kulok
Agency Young & Rubicam

Make it Jamaica. Again.

COME BACK TO GENTILITY
60-second
[MUSIC UNDER]
WOMAN SINGS: Come back to Jamaica:
MAN: Come back to gentility
WOMAN SINGS: What's old is what's new.
WOMAN: Come back to our beauty.
WOMAN SINGS: We want you to join us.
MAN: Come back to our people.
WOMAN SINGS: We made it for you.
WOMAN: Come back to hospitality.
WOMAN SINGS: Make it Jamaica.
WOMAN: Come back to our bounty.
WOMAN SINGS: Make it your own.
WOMAN: Come back to tranquility.
WOMAN SINGS: Make it Jamaica.

1567
Art Director Mark Norrander
Writer Bill Borders
Client KINK FM Radio
Director Chuck East
Production Co The Charles East Co., Inc.
Agency Borders, Perrin & Norrander, Inc.

GORILLA
60-second
VO: What happens when a normally docile primate is subjected to the harsh repetitive music of most rock stations?
Watch.
(CUT OF HARD ROCK)
(SECOND CUT OF HARD ROCK)
(THIRD CUT OF HARD ROCK)
(REPEAT SECOND CUT AGAIN)
(REPEAT FIRST CUT)
Not very pretty is it. Now, observe while the same subject is exposed to the softer, more varied sounds of K-I-N-K.
(CUT #1 OF "MELLOW ROCK")
(CONTINUE CUT #1)
(CUT #2 OF "MELLOW ROCK")
(CUT #3 OF FUSION OR?)
FESTIVAL METAMORPHOSIS
60-second
(CROWD NOISE AND RUSTLING)
VO: Expect the unexpected during Festival Nights on Public TV.
(CROWD QUIETS)
VO: ... Unexpected superstars!
VOICE OF PAUL SIMON (SINGING) "... Still crazy after all these years.
(FADE OUT)
(CROWD APPLAUSE)
VO: ... Voices to thrill any house.
VOICE OF BEVERLY SILLS SINGING: "...
(CROWD NOISE "Bravo, bravo!")
VO: ... unexpected laughs.
ALLEN'S VOICE (DELIVERING FUNNY LINE) "Give me three...

SEXY
60-second
(MUSIC -- ROD STEWART SONG, "DO YOU THINK I'M SEXY?")
She sits alone, waiting for suggestions.
He's so nervous, avoiding all the questions.
His lips are dry, her heart is gently pounding.
Don't you just know exactly what they're thinking?
ANNCR (VC): Recording by Rod Stewart.
Authentic reproduction by the Fisher 8500.
A perfectly matched component system
With Fisher's programmable direct-drive turntable, quartz digital tuner, direct drive cassette deck, graphic equalizer.
Fisher 900 series speakers, plus 400 watts of power per channel.
The Fisher System 8500.
(MUSIC UP)
CONTINENTAL ARCH
60-second
ANNCR: The approach ... clearly new.
The discovery ... unexpected.
A new Continental.
The trimmest Continental ever fashioned.
Yet, one of the finest-riding Continentals ever built.
The 1982 Continental.
The most unconventional Continental in 40 years.

1.5 MILLION WOMEN
60-second
ANNCR (VO): Last year, the Merle Norman Studios taught one million five hundred thousand women they were more beautiful than they thought they were. Come to Merle Norman for your free makeover today.
Now, it's your turn.
CAN'T STOP
60-second
(MUSIC INTRO)
SINGERS: Sometimes you can't slow down
You're movin'
Can't stop that feeling inside
You're dancin'
It keeps you spinin' around
Keep goin'
You gotta go for the ride
Yeah just look at you go
You're rollin'
Look at you doin' the town
You're shinin'
Big Mac
And a coke on the go

DADDY'S GIRL
60-second
MALE SOLO: Where did all the day go
GIRL SOLO: I'm so sleepy, goodnight
MALE SOLO: Miss her more than she knows
Sometimes you can't seem to find
GIRL SOLO: Do you have to go dad?
MALE SOLO: A minute of time
There's so much to be said
GIRL SOLO: I've got homework to do
MALE SOLO: How can it be so tough
GIRL SOLO: Have to go to my class
DAD SOLO: A little time all you need
You never see her enough
GIRL: Get together, get away
GIRL: Yes, I'll have a cheeseburger fries...
FIRST LIGHT
60-second
SINGER: Nobody rises up in the city quite the way we do. Up with the dawn. Hot coffee’s on. Another day is headed toward you. Early showers. Those bloomin’ flowers. Say it’s morning. Won’t you stroll on in with our Egg McMuffin. We do it. Nobody can do it like only McDonald’s can.

FOOTBALL
60-second
(MUSIC)
(SFX: WHISTLE)
ATHLETE: Kicker, huh.
VO: The gray convolutions of the brain sparkle beneath the powerful operating theater spotlights. The microscopic landscape heaves and subsides in rhythm to the heart monitor.

(SFX: TYPING) VO: The probing tweezers are gentle, firm, deliberate, probing slower than the hands of the clock.

(SFX: TYPING) VO: The aneurism finally appears at the end of the tunnel, throbbing, visibly thin, swelling out from the once strong arterial wall, a time bomb the size of a pea.

(SFX: TYPING)

ANNCR (VO): If you had to find out everything you could about what's happening in the world, where would you look? Think about that for a moment.

(SFX AND DRUMS) (SFX)

What's the one source likely to tell you almost everything worth knowing about? If you say Time Magazine, you'll get few arguments. More people rely on Time than any other single news source in the universe. A lively report about the nation and the world.

For insight into people, science, religion.
TIME IN A BOTTLE
120-second
(MUSIC UNDER)
ANNCR (VO) If in all the world, you could have only one source of news and information, what would it be? Think about that for a second. Only one source of news and information. What would it be?
(MUSIC)
If you say TIME Magazine, you're not alone.
More than 29,000,000 people all over the world turn to TIME's lively pages each week to catch up on what's news everywhere in every field. With writing so fresh and pictures so colorful, you enjoy every minute and start looking forward to the next issue . . .

TIME FLIES
60-second
MAN: When you read TIME . . . you know more than what's happening, you understand why.
SONG: TIME flies . . . and you are there.
TIME cries . . . and lets you share.
TIME reaches highs . . . beyond compare.
Yes TIME brings you closer to living.
TIME soars . . . and you feel near.
TIME roars . . . and makes it clear.
TIME opens doors . . . to new ideas.
Yes TIME just never stops giving.
ANNCR: Each week your complex world keeps changing, and each week TIME Magazine helps you make sense out of it all. So read TIME and understand.
SONG: Throughout your world . . . throughout your land . . .
COLORADO
60 -second
ANNCR: These days, in Arizona and Colorado, people are
beginning to ask for a very special beer.
MAN #1: "Henry's"
MAN #2: "Make that two."
MAN #3: "Three"
ANNCR: A beer that, until recently, has been available only
on the west coast - Henry Weinhard's Private Reserve.
MAN #1: "Henry's for the house"
ANNCR: A beer brewed only in Oregon - in limited
quantities.
WORKER #1: "Thanks"
ANNCR: - In the old fashioned, traditional way.
MAN #3: "Tastes mighty good..."
WORKER #2: "It must get pretty hot out on the range."

WEE SMALL HOURS
60 -second
ANNCR [VO]: In the wee small hours, the world is asleep.
And a sleeping world doesn't use much electricity. The
generators making it don't have to breathe hard. So it's
cheaper to provide. When the world wakes up, though, the
demand goes way up. Way up.
And all our people, all our generators, have to go all out.
We even have to add generators that guzzle expensive oil.
So electricity costs a lot more to make. And that means
everybody has to pay more for it.
Now, if we could all use a little less during the day, wait till
nine or ten p.m. to run our dishwashers or our clothes dryers,
easy things like that...it can keep the cost of electricity
from...getting away from us, and help us get some control
over tomorrow.
ANGRY YESTERDAY’S COFFEE, DANGEROUS
30-second
(NATURAL SFX THROUGHOUT)
(MUSIC UNDER)
ANNCR (VO): All across America, people are getting fed up with bad coffee.
Fortunately, they have an alternative: Mr. Coffee. Only Mr. Coffee precisely controls coffee brewing time and temperature for perfect coffee every time.
Mr. Coffee... America’s perfect coffee maker with a patent to prove it.
PIECE OF THE SUN
CANOE
HORSES & BRIDGE
30-second
Jim: This is Polaroid's new Sun Camera—a new system with the fastest color print film made (PICKS UP PACK) 600 speed. But it needs one more thing to turn bad light into good pictures.
Mare: What's that?
Jim: A piece of the sun.
Mare: Daddy longlegs.
Jim: There's a piece of the sun does it.
Mare: Turns bad light into a good picture.
Jim: (WHOOSH!) Sure, you use this on every shot. See, you've never been so sure of an instant picture.
Mare: Lovely, now you just reach up.
Jim: Well, don't waste it.

DEAD PARTY
RENTED CAKE
MERRY XMAS FOZZIE
30-second
Kermit: (RUSHING IN) Quick, where's my OneStep?
Figg: Why? What's happening?
Kermit: Nothing, this party's dead.
Figg: I hear laughing.
Kermit: They're laughing at the hors d'oeuvres.
Figg: Oh...
Kermit: I got it.
Figg: (SADLY) And I worked so hard.
Kermit: Smile, everybody!
Statler: Why is the party over?
Kermit: (WHOOSH!) No, it just started.
Fozzie: Hey, everybody looks happy.
Waldorf: I thought camera's didn't lie.
Most warranties only last a short time. But if you ever have a transmission problem, you can get a warranty that lasts as long as you own your car -- it's AAMCO's car-ownership warranty. You get free annual checkups, and you never have to pay for transmission repair again. Wouldn't it be nice if every warranty was this way? AAMCO. (BEEP-BEEP) Why go anywhere else?
O.K. I'M BEAUTIFUL
CLEVER IDEA
MADE FOR EACH OTHER
30-second

MARI: O.K. I'm beautiful
JIM: I want proof of this.
MARI: No you don't. We're late already.
JIM: Don't worry, this is the world's fastest developing color.
You see it in seconds now, not minutes.
MARI: Well, there's your proof.
But go on. Get it all out of your system.
JIM: The Time-Zero OneStep and Time-Zero Supercolor film
are made for each other. That's why they both come
together in Polaroid's new Made-For-Each-Other Pack.
MARI: Feel better now?
JIM: O.K. Let's go.

HALLWAY
NEW YORK TO CAL.
INSTALLATION
30-second

VO: Remember the good old days?
MOTHER: Somebody get that!
VO: When most homes had just one telephone.
FATHER: Get that!
GIRL: I'll get it!
BOY: I'll get it!
VO: Well, GTE presents the good new days.
Now, for very little money a day you can have an extension
phone.
In any room that's necessary.
And even in some rooms that aren't so necessary.
NAMATH - MISTAKEN IDENTITY
RINGSIDE
LUIGI'S RESTAURANT
30-second
(SFX: BER)
WOMAN: It's you!
MAN: Me?
WOMAN: Joe Namath!
MAN: Oh, hey you've got ...
MAN 2: Hey, I ... uh, you've got ...
WOMAN: Oh, I just knew he comes here.
MAN 1: Hey, you've got ...
MAN 2: You've got to join us for a beer. (SIGH)
(MUSIC UNDER)
MEN SING: Ah ha, sittin' pretty ... all together in Schaefer City.
MAN 2: How are you doin', Joe?

SNOWSTORM
RAINSTORM
TRAFFIC JAM
30-second
VO: Sooner or later, just about everybody gets stuck. And if you belong to the wrong auto club, you're not only stuck ... you're alone.
ATTENDANT: Uh, my tow truck's got a flat.
(SFX: RECEIVER LIFT, HAWAIIAN MUSIC)
RECORD: The Hawaiian Tourist Bureau reminds you that it's warm and wonderful in Waikiki ...
VO: With AAA, you're never alone. Unlike other auto clubs, AAA gives you one number to call in any major city ... and we find a garage for you ... at any hour.
RECORD: Hi, we're closed now, but we'll help you in the morning.
AAA: We'll never leave you all alone.
WHAT DANDELION
HUNGRY LAWN
VEGETABLE SYMPHONY
30-second
MAN: Gentlemen, it's curtains. I told you dandelions not to come back again. But you didn't listen, did you?
No more Mr. Nice Guy.
ANNCR (VO): Turf Builder Plus 2 Weed and Feed from Scotts gets rid of dandelions, root and all. And 40 other weeds, while it helps thicken your lawn with Turf Builder fertilizer.
MAN: See, I told you I meant business.
WIFE: Ralph are you out there talking to those dandelions again?
MAN: What dandelions? Do you see any dandelions?
ANNCR (VO): You'll have a better lawn with Scotts.

BLACK TURBO
BOZO
COUNTRY CLUB
30-second
VO: If you have fond memories of those muscle cars of the past... cars that were virtually legislated off the highways, take heart. There's a new car that automotive writers have called... "a blast"... "spectacular"... Stepping on the gas, they say, is like cutting in an afterburner. It's a car that can blast a V-8 right off the road.
The car? The Turbo... by Volvo. It'll blow the past right out of your mind.
YOU CAN'T COUNT ON ANYTHING
KRADDOCK
FAST PACED
30-second
ANNCR (V0): You can't count on anything these days ...
(SFX: FOOTSTEPS) (SFX: TYPING)
MAN (OC): Did you type the letter I told you to type?
SECRETARY (OC): No.
ANNCR (V0): With possibly one exception:
Federal Express
When it absolutely, positively has to be there overnight.

GLOCKENSPIEL
MUSUM REV 1931
30-second
You'd never suspect from the storybook land of Bavaria come very innovative cars...
The Audi 5000 Turbo with great power.
The Audi 4000 S Plus 5 with great performance.
The Audi Diesel with extraordinary fuel economy.
Audi brings new ideas from the old world to the New World.
Audi ... the art of engineering.
NEW CITIZEN
MATERNITY
FISHING
3-second
SUNG: Kodak brings the instant to life.
PAPA: I'm an American citizen.
VO: If Papa could only see his face.
Introducing the Kodak Colorburst 350 ...
SON: Closer!
VO: ... the only instant camera with a built-in close-up lens.
SON: Closer!
VO: And the sharp, rich, vivid color ... of 100 years of Kodak experience.
PAPA: I look like an American.
VO: New Kodak Colorburst 350.
SUNG: Kodak brings the instant ...
PAPA: (KISSING SOUND)

JUDD HIRSCH
DICK TRACY
ISABEL SANFORD
30-second
ANNCR (VO): The yogurt of France is called Yoplait. To some Americans just saying it's the yogurt of France means nothing till they first taste Yoplait. Then they'll believe it's creamy, smooth all-natural yogurt with real fruit. It's just amazing what happens when a real American gets his first taste of French culture.

ANNCR: The Houston Chronicle asked Leon Jaworski to talk about newspapers.

JAWORSKI: Television and radio whet my appetite for news. Then I turn to a newspaper for the full stories. Because newspapers don't have to squeeze a whole day's news into seconds. I could give you many more reasons why I read a newspaper. But on television, there just isn't time.

ANNCR: A lot of powerful people read a newspaper. In Houston, they read the Chronicle.
Many of our good Swedish hockey players are right here in Canada. They get paid very much money. When they asked me to come I said I would only stay a little while and I would play for peanuts. Planter's Peanuts. Because they are very crunchy. Very tasty. And best of all, very fresh. (SOUND OF VACUUM PACK).

It's nice here but now that we have our Planter's, I think it best we go back home before the long Swedish winter nights set in.

LEE GRANT NAME CHANGE
DANNY THOMAS NAME CHANGE
RED BUTTONS NAME CHANGE

30-second
LEE GRANT. When you're a kid, and everyone on the block is named Jane or Sally and you're Lyova, you want to change your name. Especially if you're star-struck, and you have a crush on Cary Grant. So, I changed my name from Lyova Rosenthal to Lee Grant. It helped make me a star.
And if it can do it for me, it can do it for Houston National Bank.
ANNCR (VO): We're making a new name for ourselves. Republic Bank Houston.
LIFT 'N CUT
WOOD GRENADE
ROUGHNECK
30-second
(OPEN ON MEDIUM WIDE SHOT OF KID NEXT TO A BIG LOG)
Liftin' and cuttin' a log this size can take a lot out of a man. (CUT TO CLOSER SHOT OF KID WITH A LIFT 'N CUT)
But not since I started using this—the OREGON Lift 'N Cut. 
(HE HOLDS IT UP)
(DISSOLVE TO DEMONSTRATION OF THE PRODUCT BY AN UNSEEN DEMONSTRATOR—CLOSEUPS)
The Lift 'N Cut clamps onto a log, then uses leverage to lift it off the ground. 
(CHAIN SAW STARTS CUTTING LOG)
And it keeps my Dad's chain saw out of the dirt. 
(DISSOLVE TO KID WITH LIFT 'N CUT NOW CLAMPED IN THE

ETOSHA
GORILLA
NATIONAL PARKS
30-second
VO: They're coming. The new National Geographic Specials, Filmmakers, underwritten by a grant from Gulf Oil, have been around the world. And now they're back. The season premiere shows you an Africa you've never seen before. Africa the way the animals see it. Watch Etosha, Place of Dry Water, a new National Geographic Special, this week on Public Television. Brought to you by Gulf Oil Corporation.
MARTIAN FAMILY
NATION
BORIS

30-second

MARTIAN WOMAN (VO): Dear Atari Anonymous,
ever since my husband Luno returned from Earth with Asteroids,
the new Atari home video game,
he and the rest of the family do nothing but play Asteroids.
Luno says Asteroids is good practice
for his interplanetary flights.
WOMAN (ON CAMERA): Biday biddy, Biday biddy.
WOMAN (VO): Tell me, Dear Atari Anonymous,
with everybody hooked on Asteroids, what on earth is a
poor Martian mother to do?
ANNCR (VO): New Atari Asteroids, now available for your home.

SAISON FASHIONS GALORE
JUNIOR FASHIONS
WOMEN’S WEAR

30-second

VO: Sasson Shirts
Catch em Before They Take Off.
Sasson Skirts
They’re Hot Off The Runway.
Sasson Leather and Suede
The Season’s Most Sensual Departure.
BIKE CRASHING
FLYING
MARATHON DANCERS
30-second
ANNCR: Before MTV, people had to work hard to entertain themselves. After MTV, it's as simple as turning on your television.
The first stereo music TV channel
MTV: Music Television

SILENT ROCK N ROLL
HALF THE PICTURE
STEREO TEST #41
30-second
ANNCR: Before sound was introduced to moving pictures, people had to rely on their imaginations. Now, MTV: Music Television, takes you beyond your imagination with the introduction of stereo to the medium of television.
MUSIC: "Rough Boys, Don't Walk Away" [The Who]
MUSIC: "Tattooed Love" [The Pretenders]
MUSIC: "Heart of Glass" [Blondie]
ANNCR: The first stereo video music channel, MTV: Music Television.
A REAL TROOPER
CROSSING GUARD
CHRISTMAS GARIN
60-second
(SFX: BUGLE)
SONG: Mornings seem to start out better
KIDS: Camping!
SONG: You seem to go much better.
MOM: Coffee?
DAD: Yeah.
SONG: When you start your day together
You and Maxwell House
DAD: Alright, now go get the bags. Okay?
SONG: Flavor that you've come to count on.
DAD: Coffee ready?
SONG: Taste that's always true.

FIRST LIGHT
RAINY DAY WEEKEND
MORNING SONG
60-second
SINGER: Nobody rises up in the city quite the way we do
Up with the dawn
Another day is headed toward you
Early showers
Those bloomin' flowers
Say it's morning
Won't you stroll on in
With our Egg McMuffin
We do it
DALLAS
PVT. BENJAMIN
MAGNUM PI
60-second
LYRICS: The bells seem to say it's the end of the day, and so we turn in one by one, but a Mother's work is never done, when there's even one sheep gone astray.
PAM: I can't believe you turned this whole thing over to JR.
SUE ELLEN: Well, even JR wouldn't hurt little children.
JR (VO): But that's Ewing property. Sink the well, and close down the orphanage.
LYRICS: I wanna, I'm gonna, I gotta, I'm gonna
MOTHER: JR, my son.
Take the charity tax write off, and you'll make a bundle.
JR: On second thought, let those darling little orphans have anything they want.

GUN CONTROL
30-second
Man sitting on a rock overlooking bridge traffic. John Lennon music in background.
LENNON (VO): (SINGING) Imagine there's no country, it isn't hard to do. Nothing to kill or die for.
Man lurches back and forth, jumps to his feet and fires six shots.
ANNCR (VO): Two Americans were shot in the time it took you to watch this announcement.
FLIGHT SCHOOL
60-second
SINGERS: There's a hungry kind of feeling and every day it grows. You know there's so much more to you than anybody knows.
ANNCR: There's just one place where you can go from high school to flight school... the Army.
SINGERS: The world outside keeps changing and you can't fall behind. You're stretching out day by day 'cause you've got a future to find. Be all that you can be. Keep on reachin'. Keep on growin'.
ANNCR: Today's Army has even more pilots than the largest airline. And we need thousands of aviation specialists to keep them flying.
SINGERS: Be all that you can be.
SOLDIER: Not bad for a rookie!
SINGERS: 'Cause we need you in the Army.

BATHROOM
30-second
(SOUNDS OF WATER RUNNING)
CHILD: Mommy can I come in the bathroom?
MOTHER: Okay in there. It's my turn in the shower.
ALAN ALDA: All of us who live in New Jersey have a serious problem. We're running out of water. And if you want to know how that will feel, try living without this room. We can live without a lot of things. Water isn't one of them.
SUPER: This message brought to you by the New Jersey Water Crisis Project. With special thanks to Alan Alda.
THE HUNGER PROJECT
30-second
VO: The time has come on our planet for hunger and starvation to end. Not merely dealt with, not just handled more effectively— but to be ended. Finally, once and for all, forever. Starvation will end on this planet by the end of this century. It's an idea whose time has come. The hunger project: The end of starvation by the end of the century.

JULIE THROUGH THE GLASS
2-minute
[MUSIC IN]
LYRICS: Julie through the glass
Just born a day ago... Who knows where you've been And where you're gonna go... Julie through the glass Lookin' up at me You've just got to be The sweetest thing I've ever seen. We want you to learn To love the world, To know it well And play a part And we'll help you to
MAN: You know [SFX: COFFEE CUT SET DOWN] I keep seeing these product recall notices. Look, I don't have time for that sort of thing. [SFX: PUSH DOWN TOASTER, FRIG DOOR OPENING] One notice says my toaster has a bad [SFX: FRIG DOOR CLOSING] connection. [SFX: TOAST POPPING OUT] And another one says my hot water heater might be faulty. Later Carl. And there are all kinds of recall notices on my kid's toys, [SFX: FRIG DOOR OPEN] my lawn mower, all telling me these products could [SFX: SHOCK SHOCK] be hazardous to my health. Later Carl. Look if I had to worry ... (FADE TO ANNCR. COPY) Every year a lot of people pay no attention to recall notices and get injured or killed. So take recall notices seriously. And write the Consumer Product Safety Commission.

ANNCR (VO): Every year thousands of people aren't careful with the products they use and hurt or kill themselves. So choose your products carefully. Use and maintain them properly. And write the Consumer Product Safety Commission for free and vital information on product safety. Write Safety. Washington, 20237.
MAN: You know, I just don’t understand why people worry about hurting themselves with the simple little things they use around the house every day. This here’s nothin.

ANNCR: Last year a lot of people were hurt or killed because they didn’t take safety seriously.

MAN: My wife’s got this step ladder. We kinda like to stand on top of it.

ANNCR: So for your sake and your family’s sake, take product safety seriously.

MAN: But how careful can you be; I don’t know, maybe a little careful. But, of course, every now and then there’s a couple of other things that happen, every now and then.

Creative Director: Charles V. Blake
Art Directors: E. Zeitsoff, Paul Fuentes
Designers: Paul Fuentes, Monica McCabe
Art: Jim Lebbad
Client: NBC Television
Director: Lewis Cohen
Production Co: IF Studios

Creative Director: Charles V. Blake
Designers: Paul Fuentes, Stewart Stoltz
Art: Stanislaw Zagorski
Client: NBC Television
Director: Bob Kurtz
Producer: Kurtz & Friends
1623
Creative Director: Charles V. Blake
Art Directors: Elaine Zeitsoff, Paul Fuentes
Designers: Paul Fuentes, Bill Feigenbaum
Client: NBC Enterprises
Director: Stanley Beck
Production Co.: Edstan Studios

1624
Art Directors: George McGinnis, Lee Bawers
Designer: Chris Buchinski
Photographer: John Lowler
Writer: Tom Pedulla
Client: WABC-TV
Editor: Film Core LA
Directors: Lee Bawers, George McGinnis
Production Co.: Image Factory Inc.
George McGinnis
Agency: Image Network Inc.
1625
Art Director: Bob Pook
Designer: Joan Newman
Photographer: Patti Perret
Client: NBC - Saturday Night Live

1626
Art Director: Bob Pook
Designer: Edie Baskin
Photographer: Edie Baskin

SATURDAY NIGHT LIVE - DOUMANIAN
MUSIC — SFX

SATURDAY NIGHT LIVE - HALLOWEEN
MUSIC — SFX
REACH FOR THE STARS
MUSIC — SFX

CURRENT EVENTS
7-1/2 minutes
CURRENT EVENTS is an animated film on electrical energy conservation, consisting of brief, humorous vignettes depicting the uses (and abuses) of electricity. In order to make the message accessible to audiences of all ages and cultures, no dialogue or narration is used. The comic predicaments are accompanied only by sound effects and original music.
Art Director: Arnold Levine
Designer: Mark Larsen
Writer: Arnold Levine, Jim Steinman
Client: CBS Records
Editor: John Carter
Director: Arnold Levine
Producers: Robbie Tucker, Ken Schreiber/CBS Records

JIM STEINMAN
MUSIC – 3FX

REX SMITH / RACHEL SWEET
MUSIC – 3FX
"White noise" of the city, held down and punctuated with sporadic horn-honking, bus brakes, car radios, chatter. Gradually, the sound grows in both volume and intensity, but only mezzo forte. (SFX: A SIREN RACES THROUGH, IS CUT ABRUPTLY, LEAVING SILENCE.) Everything seems suddenly still.

MUSIC: Electronic tone fades in, long, attenuated, shrouded. An electronic chord is struck, deeper than the first. The chord is held, distorted. We do not hear the sound of the engines. MUSIC: SURGE

Still no sound of motors, only the hollow, palpable quality of fog.

MUSIC: A pulse begins to build, slowly, rhythmically. Underneath there is an ominous tone of anticipation.
ANNCR (V0): It began with a sound that no one was ever supposed to hear.

ANNCR (V0): He recorded a murder they say never happened.

John Travolta
Nancy Allen
A Brian DePalma Film
ANNCR (V0): Brian DePalma's "Blow Out."
Now you hear it . . .
SFX: Fast rewind
ANNCR (V0): now you don't.

ANNCR (V0): From the director of "Animal House." . . . a different kind of animal.
CHOCOLATE SHAPES
30-second
(MUSIC UP AND UNDER)
ANNCR (VO): The taste of chocolate. There's nothing in the world like it. Maybe that's why there are so many ways to enjoy it. But one of the best ways is when it comes fortified with seven essential vitamins and minerals. And that's when it comes this way. Ovaltine. Add Ovaltine flavoring to milk and you turn an ordinary glass of milk ... into an extraordinary treat. So, if you're looking for a chocolate taste that's nutritious and delicious ... look no further.

CAMP ITCHY-OWIE
30-second
NARRATOR: Deep in the dark of the darkest woods was the camp called ... KIDS: Itchy owie ... NARRATOR: Where things that bite in the day and the night made the children cry ... KIDS: Itchy owie ... NARRATOR: And every day they'd scratch away 'cause of poison ivy and oak. KID: Itchy owie ... NARRATOR: 'Til by chance, there came to camp new Bactine Hydrocortisone. When they soothed it on, the itchy was gone and it made the owie okay ... so that night, they slept just right. KIDS: ZZZZZZZZZZZZZZZZZZZZ
WHAT A DAY

30-second
MAN: What a day!
PHONE: How about a quick pick-me-up?
MAN: Who's that?
PHONE: Me... New York's favorite pick-me-up. Pick me up and call ravishing Rhoda in Rockland... Gorgeous Gretchen in Greenwich... And there's always your mom in Manhattan.
MAN: I know who to call.
PHONE: And save 35% by dialing it yourself after 5. Local calls after 9.
MAN: She'll love this. Hello, Mom?
PHONE: Mom?
PHONE: For a quick pick-me-up... pick me up.

NEW ENGLAND TELEPHONE

30-second
"This tiny microchip is revolutionizing the way America does business and at New England Telephone we're using the technology in this chip to create a new generation of communications systems.
"In these systems, telephones become communications terminals that you can program like computers to do things no ordinary telephone ever could."
"So call us collect at 617 755 5201. We're New England Telephone."
FESTIVAL METAMORPHOSIS
60-second
(CROWD NOISE AND RUSTLING)
VO: Expect the unexpected during Festival Nights on Public TV.
(CROWD QUIETS)
VO: . . . UNEXPECTED SUPERSTARS!
Voice of Paul Simon singing: "... Still crazy after all these years." (FADE OUT)
(CROWD APPLAUSE)
VO: . . . VOICES TO THRILL ANY HOUSE;
Voice of Beverly Sills singing: "...
(CROWD NOISE: "Bravo, bravo!")
VO: . . . UNEXPECTED LAUGHS
ALLEN'S VOICE: (DELIVERING FUNNY LINE) "Give me three bucks and I'll finish the monologue."
Our profession does not produce lasting celebrities nor do its members achieve real fame in the sense of Mozart, Shakespeare, DaVinci or Greta Garbo. That is as it should be: We are, at best, inspired craftsmen who work mostly for clients with given goals and limitations.

And yet the forty-odd members of this Hall of Fame have had a profound influence on the visual aspects of everyone’s life for at least a half-century. Most of their work has been seen by more people than that of even the greatest artists during their lifetimes. Designers, Art Directors, Illustrators and Photographers have a large hand in shaping our surroundings. By setting examples they give content to our dreams. They often show us how we ought to want to live; and sell us the artifacts necessary to do it.

The fame is in the results—the work, often partially anonymous.

The importance of having a Hall of Fame which is now 10 years old is not the producing of “Stars” but to provide an on-going understanding—a diary—of this continuing development of style for younger talents to study in future years.

HENRY WOLF, CHAIRMAN
1982 Selection Committee
HALL OF FAME

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

1973
Charles Coiner
Paul Smith
Jack Tinker

1974
Will Burtin
Leo Lionni

1975
Gordon Aymar
Herbert Bayer
Cipe Pineles Burtin
Heyworth Campbell
Alexander Liberman
L. Moholy-Nagy

1976
E. McKnight Kauffer
Herbert Matter

1977
Saul Bass
Herb Lubalin
Bradbury Thompson

1978
Thomas M. Cleland
Lou Dorfsman
Allen Hurlbut
George Lois

1979
WA. Dwiggins
George Giusti
Milton Glaser
Helmut Krone
Willem Sandberg
Ladislav Sutnar
Jan Tschichold

1980
Gene Federico
Otto Storch
Henry Wolf

1981
Lucian Bernhard
Ivan Chermayeff
Gyorgy Kepes
George Krikorian
William Taubin

1982
Richard Avedon
Amil Gargano
Jerome Snyder
Massimo Vignelli
RICHARD AVEDON

EDITORIAL
Born in New York City.
Studies with Alexey Brodovitch.
Harper's Bazaar photographer until 1965.
Joins Vogue in 1966 as fashion and portrait photographer.
Affiliation continues today.
Other editorial assignments in Life, Look, Theatre Arts, Newsweek, Time.
In 1976 Rolling Stone magazine publishes "The Family," a special Bicentennial issue consisting of 76 Avedon portraits, without text, of the most powerful people in America.
Visual consultant for the film Funny Face, starring Fred Astaire and Audrey Hepburn.

ADVERTISING
Avedon has photographed and directed print and television advertising campaigns for major corporations and advertising agencies throughout the world.
Client list includes:
First Bank of Boston, Chemical Bank, Lincoln Mercury, Colgate, Revlon, Chanel, Max Factor, Clairol, L'Oreal, Chesebrough-Ponds, Blackglama Mink, Suntory Liquor, Don Diego Cigars, CBS Records.
Currently Creative Consultant and Photographer-Director for Calvin Klein Jeans, Christian Dior and Gianni Versace, engaged to develop world-wide images for print and television.
Dovima with Elephants

Brooke Shields for Calvin Klein
Red Skelton for Don Diego Cigars
Catherine Deneuve for Chanel
Roseanne Vela for Revlon
RICHARD AVEDON

BOOKS
Avedon books include
Observations, 1959
Nothing Personal, 1964
Alice in Wonderland
The Forming of a Company,
The Making of a Play, 1973
Portraits, 1976
Avedon: Photographs 1947–1977

EXHIBITIONS
Avedon one-man exhibitions:
The Smithsonian Institution,
Washington, D.C., 1962
The Minneapolis Institute of Arts, 1970
The Museum of Modern Art, N. Y.; 1974
The Marlborough Gallery, N. Y., 1975
The Metropolitan Museum of Art, N. Y., 1978
The Dallas Museum of Fine Arts, 1979
The High Museum of Art, Atlanta, Ga., 1979
Iselan, Tokyo, Japan, 1979
University Art Museum, Berkeley, Ca., 1980
Museum project in progress called
The West: a traveling exhibition for the
Amon Carter Museum of Western Art,
Fort Worth, Texas, commissioned for 1985.
I was born during the great depression, on June 4, 1932. And, if that wasn't enough, it had to happen in Detroit.

Both my parents emigrated from small towns in central Italy (about sixty miles apart in the province of Abruzzi) and found each other in the City of Wheels.

To my great joy, they are both still alive and well, lucid, energetic, enthusiastic, and loving, and have remained married to each other for the last 60 years.

Although my father never made much money in all the years he worked so hard before he retired, I consider him and my mother to be two of the most successful people I have ever known.

Beyond my family and friends, my next fondest memory of Detroit was a high school called Cass Tech.

Thirty years ago, it had to be the finest high school in the country. After graduation, I spent the following two years searching to find a level of teaching in the Arts that came remotely close to what was offered at Cass Tech.

I first enrolled at Wayne University. Had I tried harder, or perhaps transferred to something more practical, like hotel and restaurant management, I might have been able to avoid the draft and the Korean War as effectively as my friends did.

I left Wayne University after a year, the Society of Arts and Crafts after one semester, and was drafted in mid-term from yet another art school, which, in turn, left me with no feeling of loss and, in fact, a sense of relief.

In October 1952, at the induction center at Fort Custer, I was told by the interviewing officer that with my academic background, there was little risk of my winding up in the front lines of Korea as a combat infantryman.

In August 1954, upon my return from the front lines of Korea as a combat infantryman, I decided to enroll at Cranbrook Academy of Art. The insulated world of MFA
candidates on the small campus of the automobile executive suburbs was too extreme and sudden a change. The cultural shock was more than I could endure. So, restless and impatient, I left after a year to enter the uncertain world of “commercial art”.

I spent the spring of 55 pounding on the doors of local art studios in Detroit. My portfolio of drawings, paintings and designs were criticized as not acceptable for newspaper reproduction. Could I render an automobile transmission? Could I work in scratch-board?

Chrysler Corporation, I had heard, was recruiting designers. During my job interview, my prospective employer was intrigued by some typographic designs in my book. I was offered a position that would consist of designing lettering that would eventually appear on either the fronts or backs or sides of Chryslermade automobiles. I declined.

Bitter and disappointed, I took what I thought would be a temporary job in the bullpen of an advertising agency - Campbell-Ewald. After all, how could anyone with brains and talent work in advertising permanently?

My contempt lasted six months.

By December of 1955, I had worked on my portfolio in the evenings to the point where I thought I could finally get a job as an illustrator.

Al Scott, the man who had hired me, was a quiet and thoughtful man. When I told him what I planned to do, he urged me to give advertising a chance. His rationale was convincing: “Would you rather work in a business where you can create ideas or in a business where ideas are created for you?”

For that, I am eternally grateful.

Campbell-Ewald moved me along quickly. After two years, I was promoted to Group Art Director and responsible for five accounts which weren’t very large or,
for that matter, very interesting. But I was given encouragement and, more important, support for work I created that was far different from anything previously initiated. I began to enjoy my work enormously.

New York was Mecca. Since adolescence, I had always wanted to be there. In the spring of '59, my dream of working in New York became a reality. Jim Durfee and I were transferred to Campbell-Ewald, New York, to join Carl Ally (who had recently moved there from Detroit) to work on Swissair and to develop new business.

The three of us hit it off together instantly. It took only a few months for us to decide that one day we would have our own agency.

That day arrived on June 25, 1962. We opened our doors with three small offices in the Seagram building with our only account—Volvo.

The ad budget was $300,000. That would yield $45,000 in annual commission. Our combined salaries were $39,000 annually and the rent was $12,600. With our $18,000 of investment capital, we were rock solid for a year, providing we didn't take the client to dinner or use taxis regularly.

The winter following our first year in business, I had the good sense to marry Elaine Pafundi, an art director whom I had met during my brief stay at Benton & Bowles. (Marrying another art director has one real advantage—it automatically eliminates two hours of daily explanations.)

This is the twentieth year of Ally & Gargano and, in retrospect, I believe the goals we established for ourselves back then have been essentially realized: our survival, our commitment to creating and defending good work and, finally, the broad-based recognition we have earned for that effort.

And for that, I am sincerely thankful.
Old Bushmills Irish Whiskey can do anything, any time, any place.

For years, Avis has been telling you Hertz is No. 1.

Now we're going to tell you why.

Hertz
Self-taught and self-made, Jerome Snyder was an artist of uncommonly high order whose extraordinary knowledge and literary abilities were inexorably intertwined and were inseparable from his fanciful visual concepts. In the 50s as first Art Director of Sports Illustrated, he introduced contemporary illustration to editorial matter in an arena previously the domain of photography. In the 60s, as Art Director of Scientific American, he was well equipped for a job that demanded erudition and comprehension for visual interpretation. Intelligence and multi-faceted skills are reflected in Snyder's paintings and drawings. Larger forms are composed of myriad mosaics of many-colored smaller areas. In the absence of color, his delicate meticulous drawings demonstrate control of line, secure draftsmanship, thoughtful interpretation and a surprising agility for caricature. Later, a new mood evolves—sudden beautiful realism executed with deftness and enormous technical facility. Although visual efforts were his priority, Snyder was devoted to the written word. His critiques appeared in Graphics, CA Idea and U&lc. Under the rubric, Underground Gourmet, Jerome Snyder and Milton Glaser collaborated to report on low priced restaurants serving well prepared food, in weekly comments and several books of national renown. Seminal artist, writer, teacher; his perceptions at once intellectual and aesthetic, Jerome Snyder’s legacy is of picture and word in vibrant unity. His line and language exude clarity and wit, tenderness and vision. He accepted his talents, mined his resources. He used himself for lasting performance.
JEROME SNYDER

BIOGRAPHY

1916: Born in New York City
1940: Winner of national competition for design of mural, Main Post Office, San Francisco, California
1941: Winner of national competition for design of mural, Social Security Building, Washington, D.C.
1942: Served in U.S. Army—rank of Captain, Infantry
1954: Art Director—Sports Illustrated (the first)
1962: Art Director—Scientific American

Member of the Art Directors Club of New York, American Institute of Graphic Arts. Awards from Art Directors Clubs of New York, Chicago, Los Angeles, AIGA
50 Best Books, Society of Publication Designers. Society of Illustrators, Society of Typographic Arts
Taught at Cooper Union, The American University of Biarritz, Pratt Institute, Parsons School of Design, Yale School of Fine Arts

WHITE
BLACK
Massimo Vignelli

Born in Milano in 1931, he studied architecture there and in Venice, and since then has worked with his wife Lella, an architect, in the field of design from graphics to products, from furniture to interiors.

Based in New York since 1965, their work has been exhibited throughout the world and is in the permanent collections of several museums.

Massimo Vignelli has taught and lectured on design in the major cities and universities in the USA and abroad. Among their many awards: The 1973 Industrial Arts Medal of the American Institute of Architects, and an honorary doctorate from the Parson School of Design, NY.

Following is an excerpt, written by Emilio Ambasz, from the introduction of the catalogue of the exhibition at the Padiglione d'Arte Contemporanea, Milan, Italy, 1980.

... For years since 1964, they have been the ambassadors of European design; specifically, the standard-bearers of a Mediterranean brand of Swiss graphic design made more agile and graceful by the traditional Italian flair for absorbing and re-elaborating foreign influence. Almost single-handedly Massimo introduced and imposed Helvetica typeface throughout the vast two-dimensional landscape of corporate America.

His graphic design was always distinct and elegant and, if it is true that as time passed by it began to lose its crisp profile, this was due, in great part, to his having generously taught a whole generation of American designers how to evaluate, organize, and display visual information. By giving away his lucidly elaborated formulas he had allowed them to reproduce his image until it became so omnipresent that it began to become transparent.

There are great comforts in accepting the rewards of having developed an ineffable technique. And in America's Eden, there are even greater rewards for such technical virtuosity provided the exercises take you nowhere. It is to the Vignelli's' credit that they did not accept this situation. They have been searching for ways out of such deadening comforts. Admittedly, their probes were at first cautious; but theirs is not blind courage but the lucid sort which presses ahead while fully aware of the risks awaiting. At a crossroads in their careers they valiantly march on. With one hand they hold onto the luminous treasures of their past experiences while with the other they seek, sense, and try for the unknown, hoping for that which daring and risking may bring about.

Flashes of randomness have begun to appear in their work. An invitation to a New York showing of their work was sent to all their friends in the form of a crumpled piece of tissue paper. The paper's color was tres chic and the typeface of the most accurate elegance, but the controlled
passion that crumpled piece of paper denoted could not be disguised behind its carefully rehearsed throw-away elegance. Massimo and Lella, the professionals par excellence, are now undergoing a subtle but deep transformation. The hand which once followed carefully laid-out patterns has still kept its elegant demeanor, but the gesture is now looser and more openly passionate. Although still tempered by a great amount of self-control, the quest is now after the sheer, inebriating pleasure of questing. Rather than presenting answers in careful doses, it is slowly becoming evident that, in the last period, the designers have been posing questions.

A similar pattern of progress may be observed in their other fields of design endeavor. In the case of furniture design, because of the nature of the production-distribution cycle, the emotional gesture must be a more measured one. It is not, after all, a throw-away item such as a piece of printed paper. But they have traveled from the carefully constructed structural feeling of the seating line “Saratoga” to a more humble acceptance of craftsmanship and manual uncertainty, substituting the round formality and warm textures of the “Acorn” chair for Saratoga’s precise geometry and immaculate skin. Thus again, the contingent is accepted and the unique instance tolerated, even welcomed. Wood and leather are chosen as instances of nature, and held together in ways which enhance their physicality. Gradually, the chimera of an eternal system crumbles, or at least lets its internal cracks come up to the surface. A readier acceptance of the temporary, of the accidental, of the one-of-a-kind, seems to emerge from this crisis, an acceptance which is the more laudable if we perceive the existential turmoil these very gifted designers seem to be undergoing. I feel they are entering into a new, even more productive phase. With this exhibition they are taking inventory and evaluating the stock, populating the house they have built in foreign lands.

© Emilio Ambasz
Bill Bernbach
1911-1982

He said,
"The real giants have always been poets, men who jumped from facts into the realm of imagination and ideas."

He elevated advertising to high art and our jobs to a profession.

He made a difference.

Doyle Dane Bernbach

The Art Directors Club reprints the above to honor the memory of a cherished friend.
While times were tight for most American ventures, the life and times of the ADC were healthy and happy. More programs and more member participation were earmarks of 1981's crowded calendar of exciting events.

The 60th Annual Exhibition opened to delighted crowds in Tokyo last fall. It has toured four major cities in Japan every year since '75 as well as to other parts of the globe.

Luncheon programs from September to July were S.R.O. Here's Walter Kaprielian introducing representatives of Mainichi Broadcasting to the crowd.

How sweet it is! At the opening of the popular "Valentine" invitational gallery show here is one of 40 artists—Sheba Emerson with her imaginative work.

John Peter stands by his WWII poster, recipient of the Vermeil medal from France's President.

Mary Wells Lawrence presented the Honorable Hugh L. Carey with the 1982 Management Award at the Annual Dinner. They are with Walter Kaprielian and Mrs. Carey, too.
At a memorable Hall of Fame Awards Show induction and past president William Taubin is congratulated by President Walter Kabielian and M.C. Arthur Hawkins.

Traditionally a lively new members' party is held at the Club. Lorraine Allen welcomes in Len Sugarman and Arnold Blumberg along with a host of others.

Judging the Annual Show is strenuous, but worth it for Bill Buckley, Jacques Parker, Bill Cadge, Sal Lazzarotti.

Tuesdays the A-Devilats bring the best jazz sounds north of New Orleans to many devoted fans. The players Flip Phillips, Dick Ross (band leader), Jim Collier, Dick Wohlberg, Art Lohman, Bob Pratt, Jim Gibbon, Bob Sparkman.

Receptionist Lillian Tong promotes the new ADC sweatshirt.

The 1982 season ended late—in July—because many activities were still going strong. Members were busy, too, creating a new newsletter for the fall, finishing this Annual, and gearing up for next year's Annual Show. Can we top it? We're going to try.
PRESIDENT'S EDITORIAL

Where did we come from?
Where are we now?
Where are we going?

This is the Club's 61st annual. To be sure, the Club has stood the test of time. Born before the Great Depression it has known good times and bad, wars and peace, various schools of art, design, illustration, and photography. It has seen its young rebels turn into the elder statesmen of our industry. Through it all it has been a chronicler of our craft, and the historian of our industry. Despite all this, potential members as well as members have asked the question, "Why should I be a member?" As a not-for-profit organization, we are obligated and mandated to support, encourage and assist art students all over the world. To that end, we have this year held 16 portfolio reviews for over 500 students. We have awarded scholarships to worthy students. Our annual show will travel around the world. This annual will not only record the work of 1980-1981, but will also be a textbook of advertising art and design for years to come. Our members have lectured in many of the art schools. We have, through the past year, held 33 educational luncheons. We have held exhibits of Japanese Graphic design, shown the work of some of America's greatest illustrators and photographers and the personal art of our own members.

Where Are We Now? We are an active organization with a competent and enthusiastic office staff and executive administrator. Coupled with a committed Board, the Club is as healthy as it has ever been. But the year has not been a good one for our industry. The economics of the times has hurt clubs in general and is forcing them all to reevaluate where they are going, and so must we.

Where Are We Going? Our mandate to aid education will not change, but we must do more to help our membership. Can we help in areas of employment, hospitalization benefits, aid for the retired? Can we be a source for those in search of talent? Can we be the graphics center of New York? We must, but we can't do it from where we are. Somehow, we must realize a long-time dream to have a permanent home. To that end, this administration will work towards the start of an Art Directors Club Building Fund. We can only realize our dream with your support.

WALTER KAPRIELIAN, PRESIDENT

Walter Kaprielian
AWARDS JUDGING

And before I even introduce my chairmen, I must thank Danny Sheehan and his crew for their enormous help. Danny was combination accountant, director of logistics, maître d’hôtel, consigliere, and dietician. (One of the meals rivalled my bar mitzvah, although the wine was better here.)

And our superlative all-star cast of chairmen: (in alphabetical order) Bill Cadge — Editorial, Andrew Kner — Promotion and Graphics, Karl Steinbrenner — Advertising, and Jack G. Tauss — Television.

In the Print Category, every piece was held up individually for the judges. With 14,000 entries, that’s a lot of holding up. We decided that there would only be one run-through.

In the television category there were about 2,000 spots that took 23 hours to judge — with the promise that, if the judges finished early, they could then go downstairs and work at the Promotion and Graphics table.

The show is work. But it’s also a joy. And a chance once again to see that nice fraternity of creative people that probably understands more of what keeps us ticking than even wives, husbands, and lovers do.

One beef. There were lots of no-shows because of weather. Shame on you. If Uwe Horstmann can make it in from Germany you can make it in from Hartsdale.

I had four terrific chairmen. And the kind of jury that worked all day Friday and Saturday and then slogged through a blizzard on Sunday.

We gave it all we had. I think we were successful.

HARVEY GABOR, CHAIRMAN

It took 50 judges, 5 chairmen, 1 hotel, 150 entrees, 150 main dishes, 6 urns of coffee, 200 Danish, 2 pilfered expensive saddle bags, 3 temper tantrums, 16,000 entries, 2-1/2 days, and 1 blizzard.

For better or worse, the 61st Art Directors’ Show is judged.
The Exhibit:
I live in New York City Many people live here and love it Companies live here and love it, too. But one that recently moved from NY to Connecticut is Union Carbide. Too bad for the Art Directors Club—which had long held its annual shows at the Union Carbide building. So we had to look and search and dig for new exhibit space. You know it’s not likely anyone would readily cede 3,000 square feet of New York real estate free for several weeks. But at the bell, Cooper Union, a public-spirited (and free! and excellent!) art school came through. Despite being away from midtown, the show drew well. The hanging itself was pure simplicity. But our handsome exhibit system had to remain in storage. Our Exhibit Design Committee had invested time, energy and talent to update that system for use in a space far different from what Cooper Union provided. Thus, we must credit designers Dan Weidmann and Frank Marshall, whose sensible ideas we weren’t able to use. Dan handles exhibits and graphics for the Brooklyn Museum (which by its very name could never move to CT). Frank handles graphics and exhibits for GAF (which is staying put). Nice try fellas. Wait till next year.

LARRY MILLER, CHAIRMAN

The Show's Promotion:
The Club was able to coordinate all show-related graphics thanks to Scott Meadick of Douglas Boyd Design and Frank O’Blak. Doug handled the gravy jobs, Frank the drier ones. Doug volunteered early on to design the Call for Entries poster and did a stunning job, showing packages of entries flying into New York over a symbolic desert. (Controversial? You bet!) We rewarded Doug—whose firm is in LA, never was in NY—by also getting him to do the exhibit poster. It shows the awards flying out from NY over that same desert! Frank O’Blak, art director at NYC’s Robert A. Becker Inc., translated Doug’s visual themes—beautifully, not dutifully—into many collateral pieces. Result a homogeneous program. Next year we hope to integrate the Annual book as well.

Larry Miller  Daniel Weidmann  Frank B. Marshall III  Frank O’Blak
The 61st Awards Presentation was held in the grand ballroom of the Waldorf Astoria, a fitting choice because the hotel has long been the hallmark of New York chic and elegance, and there’s a timelessness about the place which matches our show—an event not about fads or fashion but about tradition and an institution in our world. Over 400 people came for cocktails and many stayed to dance until midnight. Winning work was dramatically displayed on three huge screens.

This year’s awards show was a team effort of dedicated professionals. Thanking people reminds one of Oscar night because, in fact, there are so many people who helped behind the scenes.

But our special thank you’s go to: Frank O’Brian, program and invitation design; Burt Morgan, printing; TypeVision Plus and Ad Agencies Headliners, type; Sterling Regal, printing, paper, separations. The visual presentation was created with the help of Jim Sant’Andrea and Jim Sant’Andrea, Inc., multi-media show producers. Karl Steinbrenner was creative consultant. Judging committee chairman, Harvey Gabor, shared host honors with me; president and immediate past president, Walter Kaprielian and Bill Taubin, gave out the 18 gold and 30 silver awards.

While the art, design and copy was the chief attraction, there were extras. Opening and closing the awards segment was a special “New York, New York” A/V show intercut with fabulous city scenes with song by the fabulous Liza Minnelli. The “New York, New York” film filled in with a grand scheme—that of presenting the Honorable Hugh L. Carey, governor of New York, with the Club’s 1982 Management Award. He was selected for his role in the “I Love New York” TV and print ad campaign. Management Award chairman, Lou Dorfman, invited Wells Rich Greene chairman Mary Wells Lawrence, whose agency created the campaign, to make the presentation.

This assignment always carries a unique set of problems. First, finding a place with exactly the right ambience for this truly magical night. And second, the site, wine and fine food must come in at an affordable price [no small task in today’s money crunch]. With the help of so many good people, we succeeded admirably.

DAVID DAVIDIAN, CHAIRMAN

David Davidian

William Taubin
It would be difficult to write about the Wednesday lunches without first thanking Diane Moore and her staff at the Club for all their hard work. Jacqueline Little made sure the invitations went out on time, Lillian Tong manned the phone and took the reservations, Debra Woo prepared the wonderful food, Cookie Busweiler helped serve, S.J. Toy tended the bar, Deborah Weathers took our pictures, and Stephen Hendrix made sure the slide projector, video equipment, etc., were in place and in working order every week.

We had a guest speaker almost every Wednesday from September '81 to July '82—the largest crowds anyone can remember.

It was like going to class every Wednesday, except much better. There was no set syllabus. No one except the guests had to do homework and everyone got a gourmet meal. Members brought their clients and friends. Many have since become members of the Club.

One day when I found we were a little shy of guest speakers for the schedule, I called a meeting of the lunch committee. I told them we needed to fill in the line-up, and we began to develop some ideas. The following day the committee members started calling my office, and before the end of the day we had scheduled guests for 16 successive lunches. This not only filled the remaining schedule but gave us a head start on our plans for the next season. The lunch committee people gave me a very good feeling about being a member of the Art Directors Club.

None of this, of course, would have been possible without the people who agreed to be our guests. They came prepared. They brought their notes, their slides, their reels and in some instances, even their own equipment and assistants to run it!

Thank you all!

ED BRODSKY, CHAIRMAN

We had a little fun with the picture below—proving the point that each of the hard working members of the luncheon team did the work of two.

Not pictured: Jeff Babitz, Lee Buchar, Jo Ann Goldsmith, Walter Kaprielian, Marie Christine Lawrence, David November, Jacques Parker, Joan Rehak, Herb Rosenthal, Carole Schuller, Jack G. Tauss, Ron Wickham
Speakers were Tom Carnase below George Obremski, Saul Mandel, Leon Appel, Lorna Shanks, Syd Hap, Michael Shall, David Sears & George McGinns, Isadore Seltzer, Lou Silverstein below, Richard Colligan, the Computer Graphics Lab of the N.Y. Institute for Technology & Jack Chojnacki, Camila Chavez, David Wagner, Lou Dorfsman below, Gertrude Snyder, Lou Myers, Sharon O'Neal, Schoeler/Pinwheel, William Wedin, David Moss & Niad & Walter Einsel. Alberto Gavasci, Prof. Irwin Corey above, Tim Crawford, Gil Cowley, Bill Feigenbaum, Maxine Paetro, and many others.
Seventeen lucky kids have been given the chance for schooling and careers which would have passed them by.

Two of these scholarships have been named in memory of past members, the Herb Lubalin Scholarship and the George Krikorian Scholarship.

To be able to do this year after year, this committee solicits funds from the community, and year after year the Club has been the happy recipient of Mrs. Lila Acheson Wallace’s generosity. Again in 1982 we are grateful to her for her contribution to art education.

Our hats are also off to Dorothy Evans and her staff at the School Art League of New York City, who contribute so much to our effort. Each year they send out a notice for scholarship applications to the school systems in the Tri-State area. Then Dorothy’s staff processes the applications, handling the task of requesting portfolios of qualified students and preparing the judging process.

Then we on the committee enter the picture. We reserve a day on our calendars when we will be out of the office, away from the phone, and in the calm of a strange ‘hall’, we judge a sizable amount of student work.

We were encouraged by the versatility of the talent in people so young, and choosing was difficult. The portfolios offered everything from realistic illustration, graphics and advertising layouts to advanced conceptual communications.

Today’s students seem to have a good grasp of the current marketplace. There had been a simply wonderful marriage of the “picture and headline” school which I have observed previously. In the last two years there seems also to be a rebirth of graphics coming through in the work. Both graphic design and illustration are leading indicators of this trend. The students also seem to show more aggressiveness in their desire to move ahead. This could be sensed from the abundance of scholarship applicants.

In their applications they said they wanted to continue with their educations and told us what their goals were about becoming professionals. It gives us all a great feeling to help others progress and enter a profession which has been so rewarding to us.

KURT HAIMAN, CHAIRMAN

PORTFOLIO REVIEW

This year 50 art directors and designers critiqued over 500 portfolios.

Reviews were conducted each Monday and Friday from April 5th to May 28th at the ADC for two hours during lunch. These are very intense sessions. One of the initial things we do is to show them that talent is not enough. We explain to them why they should remove extraneous materials from their books—that our business is one of specialization. A designer need not include photography or sketches unless they are excellent (and then only one or two); the beginner with strong selling concepts in his or her book should be directed toward advertising, the young person with a design flair probably shouldn’t try for an advertising job. We look for craft in type work and ideas for TV and a host of things. Going beyond the one-to-one portfolio evaluation, we tell the young people about real life in the marketplace. After each day’s session an evaluation sheet with comments from the participating art directors is compiled by me and co-chairman, Richard MacFarlane. (Some schools fared well, others not so.) We mail the evaluations to the institutions, complimenting them on their strengths and highlighting weaknesses perceived in their instruction. This personalizes the program and enhances communication between us.

Schools as different in approach as Pratt Institute and the Rhode Island School of Design have written to thank us for the quality of this program, which makes us proud.

JACK G. TAUSS, CHAIRMAN
Richard MacFarlane Co-Chairman

Students and their teachers make the trip to New York City from as far away as Kent State and the University of Akron in Ohio to have their portfolios reviewed at the ADC—which is a good indication that the program has meaning for them. As much as the activity means to the students, it also holds tremendous importance for us and is one of the most popular of our programs. I think that each of us feels we’re helping to ensure that the young people starting in the field set out with their best foot forward.

Richard MacFarlane
Co-Chairmen Get Together
Jack G. Tauss
We went back on the road again this season making the grand tour of the U.S. As soon as the New York show closed, the exhibit was slipped into crates and the 5,000 pounds of freight hoisted onto a 40 foot trailer truck heading for points west.

For the third consecutive year the ADC show has been exhibited in St. Louis and Portland.

In St. Louis, Missouri, the exhibit was the focal point for an advertising and design seminar entitled “Size Up the Best” with guest speaker Darwin Bahm. The St. Louis people responsible for organizing the seminar and show were: Barry Tison, Stan Gellman Graphics; Frank Roth, Frank James Productions; and Larry Pfisterer, Gardner Advertising and the Washington University School of Fine Arts. In Portland, Oregon, ADC member Les Hopkins and the Designers Roundtable held an elaborate opening along with a design seminar, a mini version of the Aspen Design Conference. Featured speaker was John Slaven of Volkswagen. (Mr. Slaven accepted last year’s Art Directors Management award for his company from us.) The exhibits were well attended and considered a complete success by all involved.

The bad news was that due to steadily rising freight charges, it has become difficult to keep costs at a break even point. Next year we hope to get corporate sponsorship to underwrite the traveling show. Meanwhile, a smaller version has become more attractive to sponsors in other cities. This year selected portions of the ADC show were exhibited at: the Art Institute of Philadelphia, the University of Delaware, Northwestern University, the University of Massachusetts. The show was also seen in Vienna, Austria, thanks to Dr. Gerhard Puttnar, and visited the Philippines, thanks to Nelo Edillon. Next year we expect to visit more cities here and around the world.

CLUB STAFF
Pictured below (from left to right) Deborah “Stormy” Weathers, Debra Woo, Michelle Morando, Lillian Tong, Diane Moore, Margaret (Cookie) Busweiler, Jacqueline Little, S.J. Toy, Jack Jamison.
There were six distinctive and exciting exhibits this season:

The Art Director as Artist: The gallery committee kicked off the schedule by giving the entire membership an opportunity to show their own artwork done for their own pleasure rather than assigned work. Every inch of wall space was covered with art ranging from: a wood carving by Jack Jamison; pen and ink drawings by Kurt Haiman, Jerrold Smokier and Jacques Parker; a needlepoint by Jo Ann Goldsmith; and paintings by Martin Solomon. Vincent Pepi, Gladys Barton, Bill Buckley, Art Hawkins, Hal Taledo, Ed Brodsky and Geoffrey Moss, to name a few. So great was the response that we hope this show becomes a tradition at the Club.

Valentines: For the second year, 40 artists were invited to create a valentine. This show gives members the opportunity to see how a variety of illustrators and photographers handle the same assignment. The highlight was the opening party with balloons and an enormous heart-shaped cake enjoyed by over 200 guests.

Photography by Rivka Katvan and Tom Zetterstrom: This show was a delightful mix of black and white photography. Katvan’s “Life Backstage,” portraits of Broadway performers in captured moments, contrasted with Zetterstrom’s landscapes from “Portraits of Trees” and scenes from a moving vehicle in “A Moving Point of View.”

A Jerome Snyder Retrospective: The combined efforts of the luncheon and gallery committees gave us a show with a lunchtime opening. Lou Dorfsman and Gertrude Snyder told us about the erudite and talented Jerome. The gallery was filled with his delightful pen and ink and colored pencil drawings and paintings.

Linocuts by Randall Enos and Frances Jetter: These two artists showed us the great versatility achieved by the lino-cut technique. Randy’s colorful, satirical images were in sharp contrast with the moody and thoughtful commentaries done by Frances.

The Human Condition, Humorous Drawings by Jo Teodorescu. Last, but definitely not least, this exhibit gave us bright and lighthearted humor (just the thing for July). The work of this Rumanian-born artist combines pen and ink, gouache and bits of collage, showing his very special way of looking at the world.

In addition, we are in the process of arranging a Bea Feitler Retrospective for the designer who died this year. We hope a fall showing can be arranged.

NANCY KENT, CHAIRMAN
The committee: Nicki Kalish, co chairwoman with Linda Stillman
Every member of the Advisory Board knows the blood and tears involved in being President of the Art Directors Club, for every president, past and present, is a member. All of us know what it feels like to make those hard decisions when, as Harry Truman so aptly stated, "The buck stops here."

The Advisory Board traditionally takes on the job of running the Awards Presentation. Additionally, the Board meets throughout the year to discuss every aspect of Club activities. The Board is an "Advisory" group in the truest sense of the word, advising on the Hall of Fame criteria, on the Constitution, on matters of education and protocol. The current Board's personal knowledge of Club activities extends back to the Presidency of Stuart Campbell in 1929 and its members have weathered the big depression, the War Years, the post-war boom. We have been a part of the many changes in the advertising, design and communications business, the growth of TV and the enormous changes that have taken place in the Club. We bridge the age and the generation gap, as well, for the ages of our members range from their 40's to their 80's. This gives us needed perspective on issues. But we've noticed that some things have never changed: the desire to professionalize the art director was an early one, to give him (and her) the needed recognition. The dedication of members towards excellence in their work and of the officers in the performance of their duties or that there is an Advisory Board around if needed—not to tell anyone what to do—but to lend a sympathetic ear. These are constants.

WILLIAM TAUBIN, CHAIRMAN

William Taubin       Art Hawkins       Bill Brockmeier       Garrett Orr

Eileen Hedy Schultz       Bob Smith       David Davidian       Bill Buckley       Jack Jamison
This is the fifth annual book we have published through our subsidiary, ADC Publications, Inc.

Just for the fun of it I add some rough calculations as to the number of people who read or, because of passalong readership, at least look at the Annual in the course of a year. Multiply the 20,000 copies distributed here and abroad this year by ten! Then consider that these Annuals remain on art directors' bookshelves and back issues are borrowed by so many more people during the years and we begin to understand why this book has continued to have the impact it has.

We are enormously proud of the service this collection of best advertising and design always provides.

Despite the advent of other annuals which offer some very stiff competition in the book trade, we have been surprised that our own sales are ever-increasing.

This edition contains more entries and is enjoying a larger print run than any previous issue.

The effort is an enormous one, a fact of which any art director who deals with details and follow-through is well aware. It contains over 1,900 halftones and the same number of captions and a complete cross index of art directors and designers, clients, writers, production companies for ready reference.

We are indeed fortunate this year to have Otto Storch, one of our Hall of Famers, as editor and designer of the book. None of this would be possible, of course, without the job ably handled by the Club staff and we thank Daniel Sheehan, Steve Hendrix, Dan For'e, Michael Chin, who gather the art and credits and handle myriad details under the guidance of Diane Moore.

Jo Yanow copy-edited the Club News section. Frank DeLuca of Supermart Graphics is the catalyst in all of this handling the entire coordination, packaging, and all else down to printing and binding.

Distribution of the book is by direct mail and Print magazine. Trade distribution in the U.S. and Canada is by Robert Slyer Associates. Feffer and Simons handles foreign distribution.

The ADC book division has as its other officers, David Davidson as vice president and Blanche Fiorenza, who replaces Bob Reed, who was secretary of the division since its formation and an individual to whom we owe a debt of gratitude for his book work.

ERNEST SCARFONE, PRESIDENT

Ernest Scarfone    Blanche Fiorenza    Frank DeLuca    Miriam Solomon    Otto Storch