Cover
Art Director, Designer
Dave Epstein, N.Y.C.
Photo, Gold Award
Carl Fischer, N.Y.C.
Photo, Empire State Building
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Color Print
Peterson Color Lab Inc., N.Y.C.
Color Retouching
Forway Studios Inc., N.Y.C.
Color Separations
Pioneer-Moss, N.Y.C.
Dave Epstein

has long been active professionally on the New York scene and in the NY Art Directors Club (most recently on the Executive Board and as Education Chairman.) As head of the design firm of Dave Epstein, Inc. his diverse output has appeared in the exhibit forums of the NY Art Directors Club, the AIGA, the Society of Illustrators, and the NJ Art Directors Club, as well as in *Graphis Magazine* and other publications. Additional professional activities include authorship of articles on graphics and design and a long teaching career at Pratt Institute and the School of Visual Arts. He is a graduate of Cooper Union Art School, and is extremely active in the school's alumni activities. He lives in Irvington-on-Hudson, N.Y. with his wife, who also graduated from Cooper Union, and three children, the eldest of which is currently attending her parents' alma mater.
THE 52ND ANNUAL OF ADVERTISING, EDITORIAL AND TELEVISION ART & DESIGN WITH THE 13TH ANNUAL COPY AWARDS
THE 52ND ANNUAL OF ADVERTISING, EDITORIAL AND TELEVISION ART & DESIGN WITH THE 13TH ANNUAL COPY AWARDS

THE ONE SHOW
It was my pleasure to be at the inaugural One Show Awards Presentation Dinner to welcome some of the foremost creative talents in the city and the country.

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

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

John V. Lindsay
Mayor, The City of New York
The One Show

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

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

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

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

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

Representatives from The Art Directors Club, The Copy Club of New York, and renegades from last year's Andy Board spent countless hours hammering out a workable set of criteria and rules for judging this new show. As a result, the 150 people who dedicated thousands of hours to its supervision and judging helped create a show that was not only one of the most honest and carefully judged, but also one of the most historically significant.

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

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

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

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

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

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

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

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

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

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

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

Henry Wolf
THE ART DIRECTORS HALL OF FAME

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

1973  Charles Coiner
     Paul Smith
     Jack Tinker
Charles Coiner

Many have used art and artists well but, perhaps, none with the versatility, elegance, and thoroughness found in the continuous body of Charles Coiner's work. Coiner holds a special copyright when it comes to the merger of the fine and applied arts in advertising.

He spent his 40-year career art directing at N. W. Ayer & Son. As a staunch advocate of art as a vital element in modern communications, the most glittering talents of the day—Dufy, Georgia O'Keeffe, Norman Rockwell, and a hundred more all worked for him and with him on the agency's ads. They were artists whose works were filling museums and the pages of Collier's, The Saturday Evening Post, Vanity Fair, and the other magazines. Often they worked with Coiner when they were not accessible to others in the 'advertising world.' Appropriately, Coiner's peers in 1949 honored him as the first American to receive the National Society of Art Directors Annual Award for distinction in the practice of his profession.

The N. S. A. D. citation aptly presented his credo: "From the very start of his long career, he has stood for the principle that regardless of the type of product or type of people who used it, better art would make better advertising. He has not succumbed to trick fads but has stood consistently in the vanguard of those whose work combines the sound foundation of the traditional with freshness of today and tomorrow."

Coiner's art advocacy was without cant or artifice. Simply—the best advertising demanded the best in art. What is unique to the artist's vision can impart a rare excellence to the visual language of advertising.

A native of California, he studied painting at the Chicago Academy of Fine Arts and then set out on his own course of education spending a long period in Europe in the '20s. Propitiously, he absorbed the spirit of the classic tradition of Western art while finding himself at the center of the burgeoning modern art movement there.
Upon his return to America, he found in Ayer a special empathic understanding that narrowed the distinction between the two cultures. The era was a turning point in communications. Much of modern art so long influenced by technology and contemporary graphic communication could be joined naturally with another channel of contemporary communication—advertising.

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

Coiner's cavalcade of campaigns were innovative, intrinsically appropriate, and, in the style of the true master, seemingly effortless. Coiner cast great artists in fresh roles for unconventional graphic ambience. For instance: the soaring imaginations of Georgia O'Keefe, A. M. Cassandre, and Miguel Covarrubias brought a personal poetic dimension to Dole Pineapple ads. A Coiner-Edward Steichen collaboration for Cannon Towels was the first known use of a nude photograph—then a feat. Coiner's imagery was rich—from Norman Rockwell's pin-pointed documentary naturalism in solutions for Bell Telephone to lyrical soft-sell De Beers diamond ads by brilliant artists. Or another first: a wartime series for Caterpillar Tractors built on the themes "Ever watch a forest die" and "Watch the farms go by" touching on environmental questions years ahead of their time. Copy in Coiner ads was well-honed and rich in ideas. Consider the famed Ladies Home Journal ads headlined "Never underestimate the power of a woman" (now a part of our vocabulary). But perhaps none were more significant than the Container Corporation "Great Ideas" series which 'advertised' its corporate sponsor, but also elevated intellectually and artistically.
Nothing else in the world
...not all the armies
...is so powerful as an idea
whose time has come.

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

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

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

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

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

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**Ever watch a forest die?**

"Yes, tell me, I ask, I heard something from over the ridge. It was like the rustling of leaves or the whispering of the wind in the trees."

"No, it's just the wind, sir. No, I meant the wind."

"Oh, yes, I see. I hear it, too."

"You can't hear it, sir."

"I can hear it, sir."

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**Never Underestimate the Power of a Woman!**

---

Plymouth: artist Norman Rockwell
Paul Smith

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

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

As unorthodox in his academic background as he is in person, Smith managed to attend both college and high school without graduating from either. He became a scientist—an electrical engineer, a technical designer, inventor of electronic devices, and an accomplished amateur astronomer out of sheer grit and intellectual curiosity.
In the same resolute manner that has exemplified his style in everything, artist Smith rejected the ‘confining’ classification of artist, thinking himself perhaps more of a scientist than artist. His scientific expertise helped him to make his special contribution to our industry. For instance, some 14 years after Smith was a well-accepted art director with work appearing in every Art Directors Club annual exhibition, he wrote and illustrated a technical manual for the United States Navy. Today, that manual is still required material, carried by every plane in the Navy and Air Force.

From the start of his varied career—as a young man in 1925—the combative artist and scientist facets of his personality never allowed him to be content with peer esteem. He felt a deep theoretical responsibility to his profession. In outlining his contributions, it is good to start here. In 1958, Smith organized the landmark ADC’s third communications conference. Its preemptive theme—Creativity. Smith then stated prophetically: “Providing a favorable climate for the creative personality in our culture is one of the most urgent problems in America today. The better we understand the vital process of creative power, the better equipped we will be to realize our potentials as individuals, as corporations, as a nation.” Creativity became the issue soon after. Later Smith edited a successful book reprinting the Conference proceedings—read worldwide. It’s still read.

Smith was one of the many to have come out of the midwest to enrich New York’s environs. Originally a writer, he was drawn to avant garde art, which had a body of sturdy advocates in Chicago around 1928. The self-taught (a watercolor-a-day) Smith turned to art directing the following year. His acceptance in the Chicago Art Director Shows and the winning of four awards was proof that the young man was right on target. By 1932, he had transferred his fortunes and talents to New York, joining the fledgling Kenyon & Eckhardt agency. After 10 years, he moved to D’Arcy, where he brought his own aura of enlightenment to the wartime Coca-Cola campaign. (His “Yes” Poster broke with the past’s stifling patterns and became a classic.) His closeness to contemporary painting enabled him to add a breadth of illustrative concept to a campaign that, in lesser hands, would have been mired in banality.

In this period—his reputation well solidified—Smith was elected to the presidency of the New York Art Directors Club. He held the post for two years. Just before the end of the forties, he formed his own agency enlarged with a hop-sotch of mergers into what became the longest title of the time—Calkins and Holden, Carlock, McCrillon and Smith. They did some of the boldest advertising of the day.
As an independent and as part of an archipelago of names—Smith produced a memorable body of work. Probably most dramatic and seminal were a series of posters he directed with George Krikorian for The New York Times that marvelously combated its stuffy image. The ultra-modern series was shown at the Museum of Modern Art (the year, 1952). Smith’s campaigns continued with preemptive ideas—for Boeing (one sold the positiveness of the jet age), for Celanese (a campaign hit financial analysts), for Prudential, The New York Stock Exchange, Rand McNally. Each with its specific ideological, marketing or industrial problem, demonstrated his skill in selling ideas, often abstract ones. Smith enjoyed the job of interpreting corporations to each other and to the “various publics they wanted to reach.” The duality of his intellect was in perfect consonance with problems broader than selling—broader than the ordinary commodity to consumer line. It was a high time in the development of corporate advertising.

In his last years before retiring, Smith wrote and art directed a long campaign for Celanese—the last of which was illustrated by René Magritte.

Smith has lived in Bermuda with his family since 1970. Retirement seems inappropriate to Paul Smith—who, we have said, does not like spectator sports. Smith currently is involved—making astronomical telescopes, playing the classical guitar, sailing, painting.

In our era of intense specialization, someone of the dimension and breadth of a Paul Smith is, indeed, a “rara avis.” His contribution has been a fusion of independent vision and intellect which has enhanced the role and prestige of the art director.
“CREATIVITY”

“CREATIVITY”
Jack Tinker

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

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

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

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

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

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

AMERICAN MUTUAL

Advertising in Philadelphia in the late twenties meant N. W. Ayer & Son, a distinguished agency with a somewhat unorthodox attitude about employing the non-commercial artist. In what became a tradition, many of its art directors achieved a measure of distinction in the fine arts in addition to their achievements in advertising. In two years the inexperienced but ingenious painter had emerged as one of the key creative people on Ayer's directorial staff, a position of increasing luminance he held for seven years while working on Yardley and other important accounts. It is a point of nostalgic pride to him that it was his ads that introduced the unforgettable Model A Ford to the American public.
You haven't tried it yet? Oh boy.

Alka-Seltzer On The Rocks works just like Alka-Seltzer On The Rocks... only it's good enough to drink. Maybe even delicious?

Add even today, in 1966. Nothing relieves an upset stomach and summer headache faster... or better than good old Alka-Seltzer.

Try it at a picnic.

Try it at the beach.

Plop two Alka-Seltzers in water. Let it bubble away a few seconds. Add ice.

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

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

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

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

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

To Tinker, advertising is not a medium for sales, but is a way of reaching people in effective salutary, humane form. He feels advertising is the province of the young—a medium of the immediate now. "It is not the forte of the ancient:"
Prolific as a book illustrator, totally versatile as a magazine and advertising writer—there was and is an unquenchable vivacity to Jack Tinker. Although a serious illness forced him to withdraw from the active agency front in 1971, he recovered with typical buoyancy and is now pursuing the fullness of life as an artist, writer, and keen observer of the advertising he knew and helped build and lives in Upper New York and Florida with his wife, Martha.

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

For distinguished and consistent contributions to the craft of advertising writing and for the strong and positive influence he has had on advertising as an industry

The Copy Club elects to the Copywriters Hall of Fame July 26, 1973

PHOTO BY CARL FISCHER

The Great “Ghosts”

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

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

Bob Fearon
THE COPYWRITERS HALL OF FAME

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

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

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

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

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

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

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

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

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**PHOENIX MUTUAL LIFE INSURANCE COMPANY**

Hartford Office, Hartford, Conn.

PHOENIX MUTUAL LIFE INSURANCE CO., 000 Elm St., Hartford, Conn.

To men who want to Quit Work some day

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

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

**How the Plan Works**

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

The plan calls for the deposit of only a few dollars each month—the exact amount depending on your age. The amount you make your first deposit, your biggest money worries begin to disappear. Even if you should become totally and permanently disabled, you would not need to worry. Your payments would be made by us out of a special fund provided for that purpose. And not only that; We would mail you a check every month during the entire time of your disability, even if that disability should continue for many, many years—the remainder of your natural life.

**Get this free book**

The Phoenix Mutual Company, which offers you this opportunity, is a 135 million dollar company. For over three-quarters of a century it has been helping thousands of men and women to enjoy money worries. But you’re not interested in us. You are interested in what we can do for you. An illustrated, 56-page book called “How to Get the Things You Want” tells you exactly that. It tells you how you can become financially independent—how you can re- tire on an income—how you can provide money for emergencies—money to leave your home free of debt—money for other needs.

This financial plan is simple, reasonable, and logical. The minute you read about it you will realize why it accomplish es such desirable results—not for failures, not for people who can’t make ends meet, but for hard working, forward-looking people who know what they want and are ready to make definite plans to get it. No obligation. Get your copy of the book now.
They Laughed When I Sat Down At the Piano But When I Started to Play—

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

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

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

"Heaven's no!" Arthur exclaimed: "He never played a single note in all his life.

But just 7 ou watch him. This is going to be good.

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

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

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

Then I Started to Play

Instantly a tense silence fell on the gallery. The laughter died on their lips as by magic I played through the first few bars of Beethoven's immortal "Pathétique" with a;

A Complete Triumph!

As the last notes of the Moonlight Serenade died away, the room resonated with a sudden roar of applause. I found myself surrounded by excited faces. How my friends shamed me! Idea shrank my head—warily I contrived to avoid their eyes. I hurriedly was reprimanding with delight—playing at all! I imagined that the clock must have struck six! Why, you must have time to tell us why you could play like that!"

"When do you teach?"

"When do you have students?"

"Quot your kibbitz." laughed Arthur himself an accomplished pianist. "You've been studying for years!"

"I have been studying only a short while;" answered. "I decided to keep it a secret so that I could conquer all you fools."

"Then I told them the whole story.

"Have you ever heard of the U. S. School of Music?" I asked.

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

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

How I Learned to Play Without a Teacher

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

"A few months ago," I continued. "I saw an interesting ad for the U. S. School of Music—a new method of learning to play which only costs a few cents a day! The ad told how a woman had mastered the piano in five weeks at home—and without a teacher! Best of all, the course required no laborious exercises—no bivouac exercises—an hour's practice—no torture. It sounded too good to be true so I sent the coupon requesting the Free Demonstration Lesson.

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

"When the course arrived I found it was sent on the ad said —as easy as A.B.C. And, as the lessons continued they got easier and easier. Before I knew it I was playing all the pieces I liked best. Nothing stopped me. I could play off my friends' numbers or songs, all with equal ease."

A Complete Triumph!

Then I decided to try the "Complete Triumph," and, to my astonishment, it was as easy as conversation. I decided to try the "Complete Triumph," and, to my astonishment, it was as easy as conversation.

I decided to try the "Complete Triumph," and, to my astonishment, it was as easy as conversation.
At the outbreak of World War II, Caples returned to the Navy in charge of the Officer Candidate Program for the Third Naval District—processing 35,000 candidates in two years. In 1944, a Commander, he went to the Bureau of Naval Personnel in Washington to take charge of their Field Research Program surveying personnel needs and opinions.

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

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

There is, after all, only one John Caples.

---

I Was Going Broke on $9,000 a Year

So I sent '7 to The Wall Street Journal

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

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

This experience is typical. The Journal is a wonderful aid to salaried men making $7,500 to $30,000 a year. It is valuable to the owner of a small business. It can be of priceless benefit to young men who want to win advancement.

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

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

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

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

In his mid-teens, as an office boy with the Western Methodist Book Concern, he tried his hand at direct mail letters for the firm. When his results drew a 1000 percent increase in response, James Young had found his calling and his philosophy. As he later remarked—he "... always thought the only difference between ad men and preachers was a sense of direction."
By 1919, Young was joint manager of J. Walter Thompson's Western Operations—less than six years after joining the firm in Cincinnati. An association with them—as copywriter, client, and consultant—continued throughout his career. His talents as organizer made him one of the key architects of Thompson's international expansion during the twenties . . . at the same time his talents as writer made his reputation within the industry. In these, his most productive years, he wrote "Within the Curve of a Woman's Arm" . . . the first of his three ads included in The 100 Greatest Advertisements. It has been called the ad that introduced sex into advertising. Though over 200 readers cancelled their subscriptions, Young kept his perspective as copywriter when he remarked: "Several
women who learned I had written this advertisement said they would never speak to me again—that it was 'disgusting' and 'an insult to women'. But the deodorant's sales increased 112 percent that year."

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

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

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

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

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

James Webb Young was many things to many people. He lived his life with the same fullness he gave to advertising: "Written with passion, as good copy ought to be."
THE GOLD AWARDS
Tonight, as a public service, we're going to make you sick.

This junkie has a fifty dollar a day habit.

He won't be born for 3 months. He weighs one thirteenth of an ounce and is less than an inch long.

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

Tonight Geraldo Rivera will take a close hard look at the junkie population of New York that hasn't even been born yet.

Last year alone 1,500 mothers with a monkey on their back gave birth to babies with a monkey on theirs.

Sometimes the mother goes through withdrawal while she's pregnant the baby never gets born. He goes through cold turkey too.

And in the process will simply kick himself to death.

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

But it sets forth what's being done what should be done before it's too late.

And what a pregnant mother can do if she's not only eating for two but shooting for two.

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

Tonight 7:30
The Littlest Junkie

With Eyewitness News

Correspondent Geraldo Rivera
I could say anything I wanted to about scotch.
Then they censored me.

BY TOMMY BROTHERS

I've been censored one way or another practically all my life.
It all started when my mother used to stick a pacifier into my mouth anytime I opened it.
When Dick and I were kids, once Mother got him a dog and a mazette.
Even my dreams have snips cut out of them. Always the good parts, too.

That's the way it's always been.
So I wasn't surprised when one of the major networks joined the fun. It was annoying. I'll admit, but when it was all over all I could say was "no, CBS!"
But all that is censorship under the bridge.
And speaking of censorship, it's certainly changed a lot since its beginning.
Today, you can say anything as long as no one hears you. So probably the only way to steer clear of censors is to steer yourself into a closet and talk only to yourself.

Anyway, when the Teacher's advertising people heard I drank that scotch, they asked me to talk about it.

They gave me carte blanche, a yellow pad and a No. 2 pencil. Of course, the pencil had no point, but I got around that.

Well, first I wrote about how happy I was that everybody and his brother doesn't drink Teacher's. Which, in my case, is a definite plus.
No problems so far.
Then I started reminiscing about my experiences with scotch, pre-Teacher's.
The first time I tasted scotch I tried to belt it down like they always do in the movies when the hero has just lost his girl.

"Koocch."
If this was what scotch tasted like, I vowed never to lose my girl or be a hero in a movie.
My stomach was the first casualty. Then my eyes started to water. And finally my tongue made itself heard. It gave me a severe tongue lashing.
However, I wasn't going to let myself be licked by a mere tongue, a pair of eyes and a stomach.

So I came back for less.
This time, I started with a Presbyterian. 2 parts this, 3 parts that, 4 parts something else and, if there's any room left over, scotch.
The trouble with that was I got tired of walking up to bars and ordering one Presbyterian only to have the bartender tell me I was in the wrong place and down the street at the church I could find all the Presbyterian I wanted.

Next I moved to scotch and soda. Or more accurately, scotch and soda, soda, soda and soda.
After that, it was the big time. Scotch on the rocks. Straight. But I did such a terrible job of nursing my drink the Red Cross would have been proud of me.
All of which brings me to Teacher's.
The first time I ever tasted it was the first time I ever finished my scotch on the rocks before it turned to water.
Teacher's, my tongue thanks you, my eyes thank you, my stomach thanks you, even my sex life thanks you.

Once there was this girl and back seat of this old Defender. We were friends. Boys, those Teacher's people let you say anything.

So anyway...

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

"I think I just heard my mouth moving."

It's tough to drink scotch out of the side of your mouth.
"Dear American Tourister: You make a fabulous jack."

The practical testimonial comes from the J. C. Quilty family of Walnut Creek, California.

Who picked up their car 5 to change a tire and left their American Tourister standing near:

At a sudden, the car slid backward, fell off the jack, and tumbled across their service.

Where it remained until the Quilts finished changing their tire.

Of course, the symbol was Indeed. We Quilty had to fix it with a hose at 6. And at

plane, you realize we don't need American Tourister to do but a dishy things like supporting a car. We build American Tourist cars, the ordinary parts of ordinary travel. So we built our case with 16 different

among materials. We gave it a tough vantage road frame. We realized American Tourist cars with fiberglass. Not just out the tippers, but through and through.

With renovation of all, we put a managing board designed not to spring on respect. Remember, the beautiful thing about traveling with an American Tourister isn't that it holds up a car.

But simply that it holds up.
Are you overlooking an enormous market?

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

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

Each line has a greater profit margin than regular sizes.

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

Jockey Tall Man and Big Man Underwear

108
Art Director: Lou Colletti
Copywriter: Larry Spector
Designer: Lou Colletti
Photographer: Tony Petrucelli
Agency: Levine, Huntley, Schmidt
Client: Jockey International, Inc.

131
Art Director: Sam Scali
Copywriter: Ed McCabe
Designer: Sam Scali
Photographers: Alan Doigins Phil Mazurco
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms Inc.
How fast can a $2,000 car go downhill?

What they've lost from the retail price after 3 years:

1969 Volkswagen $449
1969 Toyota Corolla $686
1969 Datsun 510 $736
1969 Opel 2 Dr. Sedan $812
1969 Nova 4 Sedan $814

If your economy car is depreciating almost as fast as you can pay for it, maybe you're being taken for a ride.
IS YOUR CAR PASSING INSPECTION
BUT FLUNKING LIFE?
The true test of a car's condition is not that it passes state inspection but rather how many annual inspections it's around to take. In Sweden, where the yearly government inspection covers about 200 points, Volvos have a life expectancy of 14 years. So if you think your car is just scraping by, get a Volvo from us. It's built to be more than just passable.

DEALER NAME

When was the last time you had your period?

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

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

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

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

Free Abortion Referral Service from ZPG-New York

The main difference between a $150 abortion and a $1,s00 abortion is the doctor makes an extra $850.

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

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

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

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

Free Abortion Referral Service from ZPG-New York

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

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

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

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

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

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

Free Abortion Referral Service from ZPG-New York

Free Abortion Referral Service from ZPG-New York

FREE A B O R T I O N  R E F E R R A L  S E R V I C E
f r o m  Z P G - N e w  Y o r k

D E A L E R  N A M E

171
Art Directors: Joe Schindelman
Bill Berenter
Copywriters: Ray Myers
Tom Nathan
Designer: Joe Schindelman
Photographers: Joel Meyerox
Malcolm Kirk
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

173
Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth
Every year, Americans salute more and more American flags that weren't made in America. Flags that bear the stars and stripes and little tags reading Made in Japan or Taiwan or Hong Kong. Those flags aren't the only things with such labels. As low-wage, foreign goods flood the market, American industries shut down. As industries shut down, people lose jobs. When people lose their jobs, they can't buy the things you make. Chances are if Betsy Ross (the Philadelphia seamstress who made the first American flag for George Washington) were alive today, she'd be standing in line for her unemployment check.

So help yourself and help us by looking for the union label in everything you buy. You can find our label in women's and children's garments. This label stands for the creativity of American design, the skill of American workmanship, the importance of American jobs.

Made in Japan.
POSITION AVAILABLE

Requires the patience of Job, the wisdom of Solomon, the strength of Hercules, the compassion of Florence Nightingale, the understanding of Martin Luther King, and pays $145. a month. That's about all there is to being a foster parent. For particulars, call or write The Children's Aid Society, 150 E. 45 St. (682-9040 Ext. 329)

231
Art Director: Rene Vidmer
Copywriter: Lew Petterson
Designer: Rene Vidmer
Agency, Hecht, Vidmer, Inc.
Client: Children's Aid Society

230
Art Director: Bob Kwalt
Copywriter: Aaron Buchman
Designer: Bob Kwalt
Photographer: Anonymous
Agency: Aaron Buchman
Client: United Jewish Appeal
“THOSE WHO HAVE HAD A CHANCE FOR FOUR YEARS AND COULD NOT PRODUCE PEACE SHOULD NOT BE GIVEN ANOTHER CHANCE.”

RICHARD M. NIXON
OCTOBER 2, 1968

The One & Only Nixon
Giblets
60-second

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

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

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

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

It takes a tough man to make a tender chicken.

Perdue.

Getting This World Together
60-second

(WORDS AND MUSIC)

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

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

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

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

Let’s have some Coke together
It’s the real thing...(Coke)...
(Coca-Cola)...
(Coke)...
(Coca-Cola)...
(Coca-Cola)...
(Coca-Cola)...
(Coke)...

It’s the real thing
Coca-Cola
Let’s have some Coke together
It’s the real thing
Coke is...

Life Is
60-second

Have a Good Day
60-second
Flying

30-second

OPEN ON SUITCASE FALLING OUT OF UNSEEN HELICOPTER
SUPER: SLOW MOTION PHOTOGRAPHY
(SFX THROUGHOUT: WIND WHIRLING)
SLOW MOTION SHOTS (FROM GROUND) OF SUITCASE TUMBLING THROUGH THE SKY
MAN: What would you call a suitcase . . .
SUITCASE STILL FALLING
that could fall five hundred and fifty feet . . .
and survive twenty-two out of twenty-six times?
SUITCASE LANDS ON THE GRASS
(SFX: CRASH AS LANDS)
SUITCASE BOUNCES, THEN SETTLES
WOMAN: Fantastic!
MAN: No, American Tourister.
SUPER: AMERICAN TOURISTER FROM $20

American Tourister
From $20
FRANK PERDUE ALONE IN HIS DEN READING A BOOK ON "CARE AND FEEDING OF TURKEYS"

(SILENT)

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

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

PERDUE SERIOUS (FORWARD)

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

Let me know what you think.

(Perdue goes back to reading "THE CARE AND FEEDING OF TURKEYS")

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

Parts Inspection
30-second

Parts
30-second
Football
90-second

THE DAY OF THE "BIG GAME"
LESS THAN TWO MINUTES TO GO:


COACH LOOKS FOR A SUB.

Colodny... Colodny... Colodny. Quick, Colodny, this is critical. Alright. This is R 78, power reverse. I've got to get this into the bailgame as soon as I can.

SKETCHES A PLAY

This is... Colodny, pay attention. This is as important as anything you're going to do for this club. Way to go, Colodny...

COLODNY DASHES UP TO' XEROX IN LOCKER ROOM,

ANNCR. (VO): Xerox is... applying its technology to all phases of communication, whether it be... in business, government, education... medicine... or even landing men on the moon... at Xerox, we're working to find new ways of getting information... to people who need it.

COACH: Here it is. Everyone gets one. Okay, here we go.

ANNCR. (VO): And most important... When they need it.

QUARTERBACK FLIPS TOWEL ON CENTER'S BACKSIDE, TUCKS XEROX IN PLAYERS PEER AT PLAYS ON GROUND, IN HAND, OFF TO THE SIDE, ETC.

QUARTERBACK: 385, 384...

BALL SNAPS BACK TO QUARTERBACK... WHO HANDS IT TO BACK CARRYING HIS COPY, HANDS BALL TO END

PAST GOAL LINE, END READS PLAY. MEANWHILE, OPPONENTS TACKLE WRONG PLAYERS. LONG PASS THROWN TO END, LOOKS UP FROM PLAY JUST IN TIME TO CATCH GAME WINNING PASS

SUPER: XEROX
Engineering
60-second

SCENE TAKES PLACE IN A VOLVO FACTORY IN SWEDEN.
OPEN ON CU OF PRECISION WORK BEING DONE BEFORE BLUEPRINT AND DIALS:

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

CAMERA MOVES TO CORRIDOR WHERE ENGINEERS ARE ALL AT WORK

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

CAMERA ROAMS FACTORY WITH VIEWS OF ENGINEERS AT THEIR WORK

MOVE TO CAR ON LIFT
(SFX: UNDER)

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

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

CU MAN WORKING ON CAR
LONG VIEW OF CAR ON RACK
MAN AT CONTROL PANEL
VIEW OF VOLVO
VIEW INSIDE OF MECHANICAL MAN GIVING CAR A WORKOUT
(SFX)

Volvo. We build them the way we build them because we have to.
SUPER: VOLVO over tracks.

Sauna
60-second

Swedish Winter
60-second
Karen 60-second

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

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

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

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

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

KAREN: Yes, yes, yes, yes.

FATHER: But you promised... 

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

FATHER: No.

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

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

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

The Animal 60-second

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

PUSHER: Ten dollars, Joey.

JOEY: I only got five.

PUSHER: Ten dollars.

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

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

JOEY: Please, please man...

PUSHER: Joey, get the money.

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

Peer Group 60-second

Karen 60-second
First, read this newspaper. Then give it to your dog.

The purpose of this newspaper is to help you train your dog to go to the bathroom indoors, on newspaper, all the time.

The text that follows is excerpted and adapted from "GOOD DOG, BAD DOG:"

THE KEY TO BUCKING SUCCESS

The dog should not be given food or water—except at the same scheduled times each day.

The dog has been properly trained; he/she is always and only to use the newspapers.

After five days, narrow down the space the papers cover.

Once the dog has accomplished his/her task, it is to be praised.

Now turn to the center.

Remember: Your dog is to be fed, watered, and papered. In that order.

Step One: Properly train your dog.

Step Two: Using a numeral, begin the proper correction.

Step Three: Using an numeral, begin the proper correction.

Step Four: Proper correction.

Art Director: Lawrence Miller
Writers: Modecai Siegal
Matthew Margolis
Lawrence Miller
Designers: Lawrence Miller
Vance Jonson
Artist: Reynold Ruffins
Publisher: N.Y.C. Environmental Protection Administration
Agency: Marketing Design Alliance
Client: N.Y.C. Environmental Protection Administration
419
Art Director: Kenneth Munowitz
Editor: Charles L. Mee, Jr.
Designer: Kenneth Munowitz
Publisher: American Heritage Publishing
Horizon

424
Art Director: Joseph R. Morgan
Editor: Leonard Reed
Designers: Judith Mays
David Moore
Joseph Morgan
Robert Banks
Thurman French
Picture Editor: Lee Battaglia
Publisher: U.S. Information Agency
America Illustrated
The purpose of this newspaper is to help you train your dog to go to the bathroom indoors, on newspaper, all the time.

First, read this newspaper. Then give it to your dog.

"GOOD DOG, BAD DOG"
593
Art Director: Frank Rogers
Copywriter: Jack O'Brien
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: Kincaid Advertising
Client: First National City Bank

620
Art Directors: Dennis Juett
               Don Weller
Designers: Dennis Juett
           Don Weller
           Jack Hermsen
Artist: Bob Male
Photographer: Don Weller
Agency: Weller & Juett Inc.
Client: Quality Real Estate Investments

657
Art Director: Michael Reid
Designer: Michael Reid
Artist: Halina Logay
Agency: Michael Reid Design
Client: Rush-Presbyterian-St. Luke's Medical Center
BOB DYLAN:
The Metaphor at the End of the Funnel

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

THE CULPEPPER CATTLE CO.
Art Directors: Howard C. Grant
Richard P. Ritter
Designers: Howard C. Grant
Richard P. Ritter
Photographer: Ryszard Horowitz
Copywriter: Diamond Information Center
Agency: N. W. Ayer & Son, Inc.
Ayer Design
Client: De Beers Consolidated Mines, Ltd.
Bob Buck
10-second

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

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

BUCK PICKS UP TOOTHPASTE TUBE AND HOLDS IT LIKE HAND MIKE

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

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

ANNCR. (VO): What have we done?

SUPER: NEWS SERVICE 6 & 10 P.M.

Jim Bolen
10-second

Max Roby
10-second

Tom Jones
10-second
THE SHOW
ADVERTISING

Print
Radio Commercials
Television Commercials
This program is so beautiful, it has to die.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

It did in us.

Save "The Waltons"

See them tonight at 8:00 on Channel 2.
Water Bug.

When the weather looks its worst, a Volkswagen looks its best.
And this was the picture, last Monday morning, it's reported the next day in the New York Daily News.

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

Quite possibly we make the Volkswagen.
We sent the bottom of our car to the top of our car. To help protect every-thing inside against near-things outside.
Including dampness.
We put our engine in the rear. Allow-the-die-wheels. Fore-aero-reaction.
We cover our car with 13 pounds of pont-aoit and rode. Even in places you can't see, but which corrosion can and.

In fact, the VW is so well put together, it's practically airtight. And some of the stories you may have heard about VWs in water, aren't just stories.
But even more amazing than what a VW will go through is what a VW goes for.

$1999.

What other car gives you the kind of quality at that kind of price?

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

Do you realize you'll pay about 75¢ a pound to purchase the lowest form of hot dogs?
But the finest form of chicken—Perdue—probably won't cost you more than 59¢ a pound.

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

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

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

Then there is the convenience factor. What can you do with a hot dog? With a chicken,

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

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

IT TAKES A TOUGH MAN TO MAKE A TENDER CHICKEN.

To get in touch with a Perdue chicken call 800-243-6060.
In a 45 mph crash, the average head hits the average windshield with a force of over a ton.

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

When your car hits a stationary object at 45 mph, your brain can shatter against the inside of your wind- shield the way a bug splatters against the outside. And if you turn your somersault, you might either be dead than live with what's left of your face.

We're talking about passengers, now, of course. Birds and heads don't get to the windshield as often.

The driver can get on the steering wheel to hold it back. And the back of your head can buckle back against the back of the seat. Now most passengers and drivers leave these gruesome facts. So you'd think they'd protect themselves from windshields and steering wheels by wearing seat belts. But fewer than 40% do. You'd think they'd use another kind of protection.

These are facts, mind you.

Some victims wear seat belts at one unrepeatable moment last year.

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

We want you to live, Mobil
How far do you think you can get for $94 on your summer vacation?

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

The Bahamas, Puerto Rico or Jamaica.

The Bahamas are known because it's the all-inclusive.

And the only thing that's really all in the price.

Because our price includes your round-trip air fare, first class hotel with private bath and some other nice things. Like perfect beaches. Beautiful beaches. And leave you alone.

You can get a whole week in the Bahamas for $94, including air fare, hotel and some other nice things. A week in Nassau is a great way to get away from it all.

There are some beaches for you to look. Plenty of warm sunshine for you to bask up. And lots of things for you to do. And we can take you to all that for only $94.

Will you see a beautiful beach for 94? The only thing that's really all in the price.

Because our price includes your round-trip air fare, first class hotel with private bath and some other nice things. Like perfect beaches. Beautiful beaches. And leave you alone.

You can get a whole week in the Bahamas for $94, including air fare, hotel and some other nice things. A week in Nassau is a great way to get away from it all.

Or you can get a whole week in Jamaica for $94, including air fare, hotel and some other nice things. In Jamaica, you can go to the beach.

Or you can get a whole week in Puerto Rico for $94, including air fare, hotel and some other nice things. In Puerto Rico, you can go to the beach.

Or you can get a whole week in the Bahamas for $94, including air fare, hotel and some other nice things. In the Bahamas, you can go to the beach.

You get it for $94 and "in" in a better class hotel. You get a car for the whole time more (you can put $200 for gas and maintenance). And the car, or they're your round trip to and from the hotel on a car rental, is included. Or $34 for a round trip on a car and double occupancy hotel room, a total of $124. And the car, or they're your round trip on a car and double occupancy hotel room, a total of $124.

Or you can get a whole week in Puerto Rico for $94, including air fare, hotel and some other nice things. In Puerto Rico, you can go to the beach.

Or you can get a whole week in the Bahamas for $94, including air fare, hotel and some other nice things. In the Bahamas, you can go to the beach.

Or you can get a whole week in Jamaica for $94, including air fare, hotel and some other nice things. In Jamaica, you can go to the beach.

Pan Am
The World's Most Experienced Airline

Pan American World Airways
12 Voortman Road
Manhattan, N.Y. 10013

This is one of the many airfares offered by Pan Am. Please see the next brochure. Name: 

Address: 

City: 

State: 

Zip: 

Pan Am Travel Agent: 

On September 14, 1973, Esquire will host the party of the century. You are cordially invited to attend.
Tonight, as a public service, we're going to make you sick.

Willowbrook: "The Last Great Disgrace."

A series of reports about Willowbrook was originally seen on segments of the Eyewitness News program. The series caused a public uproar and already some good has come of it. Tonight, we're part of the entire Willowbrook story, together as one program. We hope that more people will watch it.

Art Director: Mike Tesch
Copywriter: Dick FitzHugh
Designer: Mike Tesch
Photographers: Harold Krieger
Robert Freson
Denny Fillman
Agency: Carl Ally Inc.
Client: Pan American Airways

Art Director: Bert Greene
Copywriter: Lee Elsenberg
Designer: Tom Houtz
Photographer: Jean-Paul Goude
Agency: Esquire
Client: Esquire

Gold Award
Art Director: Jim Handloser
Copywriter: Frank DiGiacomo
Designer: Jim Handloser
Photographer: WABC-TV News
Agency: Della Femina, Travisano & Partners, Inc.
Client: WABC-TV
12
Art Directors: Sam Scali
Ray Alban
Copywriters: Ed McCabe
Hy Abady
Designers: Sam Scali
Ray Alban
Photographer: James Moore
Agency: Scali, McCabe, Sloves, Inc.
Client: Barney's

13 Gold Award
Art Director: Stan Block
Copywriter: Adam Hanft
Photographer: Bruce Buchenholz
Agency: Rosenfeld, Sirowitz & Lawson
Client: WABC-TV
Most portable dictating machines run out of tape in 15 minutes

Doremus Lives

Our portable dictating machines run out of tape in 15 minutes...
HOW WE MANAGED TO ACHIEVE ANONYMITY IN JUST 75 YEARS.

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

Average reading time: 4 minutes.

Crum & Forster was rarely a household name. But in our building company, it was. An insurance company.

At the time, we were still in the business of building homes. We still are. But also in the business of providing insurance to those homes. And that’s where we’re going to focus.

And just as we did with the rest of our businesses, we’ve tried to make sure that insurance companies are as anonymous as possible.

We did this by not selling our insurance through brokers or agents. Instead, we went directly to the consumer. And then we went a step further: We made sure that our policies were sold only by direct mail.

This way, consumers could buy insurance directly from us, without having to go through a middleman. And because there were no brokers or agents involved, we could keep our prices low.

We’ve been doing this for 75 years now, and we’re still going strong. And we’re not alone. There are other insurance companies out there that are also taking steps to minimize their footprint.

But we believe that being as anonymous as possible is important. It’s about protecting the consumer, and it’s about protecting the industry.

We’re proud to be part of the insurance community, and we’re proud to be part of the community we serve.

And we’re proud to be an independent insurance company.

You should, too.

We’ve gotten to where we’re at, in large part, because of the quality of our work and the unique advantages we offer to our customers.

Crum & Forster offers a wide range of services, from home insurance to business insurance. And we believe that our focus on direct mail and our commitment to being an independent insurance company are two of the reasons why we’ve been successful.

We’re not just a company that sells insurance. We’re a company that believes in the power of direct mail and the importance of being anonymous.

And we’re not alone. There are other companies out there, like ours, that are taking steps to make insurance more anonymous.

We’re proud to be part of that community, and we’re proud to be a part of the industry.

And we’re proud to be an independent insurance company.
How to play
The Auto Insurance Shell Game.

The game, also known as The Flash Vs. Notice Debate, is being played all over the country these days. The odds are high.

More than $2,000,000,000 in auto accidents are reported each year. Most of these accidents are settled by no-fault insurance. Yet, what now appears to be a 'no-brainer' puts ahead what one expert says, 'the accident victim's guide to the fault v. no-fault debate.'

On killing that, in order to give the flash game the players included the many gags and gaffes that might befall the unscrupulous. As a result, the $2,000,000,000 in legal expenses are paid in full.

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

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

The Albany legislature is all set to pass a phony no-fault auto insurance bill which would continue the shelling out of $2,200,000,000 for legal expenses, while your premiums go up, up and away.

You're expected to shut up and pay up.
Art Directors: Elliott Manketo
       Ed DiBenedetto
Copywriters: Jerry Pfiffner
       Dean Crebbin
       Tad Dillan
Photographers: George Haling
       Tony Pappas
       Michael O'Neill
Client: Union Dime Savings Bank
We predicted the Clipper's 149 apartments would be completely sold by March 25, 1973. Today is December 10th.

We predicted the Clipper's 149 apartments would be completely sold by March 25, 1973. Today is January 7th.

Introducing The Clipper. A condominium so unbeatable, we predict its 149 apartments will be completely sold by March 25, 1973.

The Clipper's 149 apartments would be completely sold by March 25, 1973. Today is November 26th.
House of ill repute?

The House of Congress not to flout these days—and they can't deserve it.

The general view holds that they're full of empty promises and,
...ever present, the censure on the Fermez...—to the popular will—subversion to the
President.

Dime and lifetime, the January Fortune.
The quality of individual decisions and Representation.
It's heightened to the extreme in our history.
But here's the getting what government of
people, by the people.

In Fortune Magazine, in the next few major
statements Congress must forward a set of hard, spe-
cific proposals for making it a work it should be. The
program is going to stir heated debate in Wash-
ington and everywhere else where elections are made.

We hope these authors in what Fortune is all
about: a solid ground in reality, in the heart of the
masses. We are not, shall, NOT growing at least
as fast as in 1952, but that means nothing. The
alternative, because Fortune's brand is consistently the most important in business
and the least important in lives. People who take
notes like "The Best Served Army Ninth"
and "Washinghones' future more get-
ing up 40 percent, by 1952's grime we're cur-
ing 25 percent. It's a chance example of how
society the price list by doing your own job well.
"Look at the Rose Gown" There are the laws and
why and where will it succeed in the healthiest price
war in book history.

"The Undersecretary How to Offer Free Mas-
talks all about the new comparison in understanding
why movements become the most are going to have to
rise even faster in the mass." As
are, so gone as the New York Times, and now, only
them, and what the future and the future
which would be a further
As reader or glider, you've going to profit
from Fortune in 1952, because a lot of the	bureaucracy, thinking a bit right here.

ONLY IN FORTUNE
EQUAL OPPORTUNITIES FOR 
REPUBLICANS AND DEMOCRATS 
AT EINSTEIN MOOMJY’S 
ELECTION DAY SALE.

 Tomorrow and Tuesday, Election Day, 
 fellow Republicans, those Grand Old Carpers at 
 those Grand Old Prcms from those Grand Old Parties, Einstein & Moomjy!

 Our new little sculptured 'Put it on 
 Our short-shag Shermec, it’s not on 
drop. $5.99. Was $7.99. 
 Our triple-thick shag. Not like the old 
skiers. $7.99. Was $11.99. (Was $19.99) 
 Our gathered velvet look. You deserve it, by 
 It's red. No, it's white. No, it's blue. 
 It's our carpet of many colors that blend into 
 one. $5.99. Was $10.99. 
 Pure wool can be low and hard. Our 
 pure wool is high and soft. A presidential 
 wood with none of the train. $11.99. 
 (Was $27.99) 
 Our 'Mount Everest' geometry. Laid, 
 trampled. Prestigious. $44.99. Was $75.99. 
 Plus hundreds more, carpets, plus select 
 Overcards, plus select 'Rug rugs on sale too. 
 But hurry, hurry, hurry, the piles close at 
 9:30 a.m. November 7, Election Day. Beat 
 the other party to -
 
 *Einstein Moomjy 
The Carpet Department Store

WASHINGnON 
MONUMENTAL 
SALE 
AT EINSTEIN 
MOOMJY

Starting today, for 4 days only, fellow 
Democrats. Dem terrific carpets at Dem terrific 
prices from Dem terrific parties. Einstein & Moomjy!

Starting today, for 4 days only, fellow 
Republicans, those Grand Old Carpers at 
those Grand Old Prcms from those Grand Old Parties, Einstein & Moomjy!

WASHINGTON 
MONUMENTAL 
SALE 
AT EINSTEIN 
MOOMJY

I can not 
go lower than 
$6.99 on our 
gorgeous carpets!

*Einstein Moomjy 
The Carpet Department Store

Art Director: Harvey Baron 
Copywriter: Carole Anne Fine 
Agency: Rosenfeld, Sirotowitz & Lawson 
Client: Einstein Moomjy
"When I started turning gray, I turned white."

More and more men with gray hair are combing the streets.

What to do if your Prince Charming is snow white.

- After all the time you spend trying to look younger than you are, your gray hair is unhappily telling people your age.
- Curing that varies to be in style.
- Well, Clairol can once again help you look younger, and it isn’t with a new lipstick, or a new foundation, or a new nail color.
- It’s with a new hair coloring for men. (Obviously, if your husband looks younger, you’ll look younger.)
- Great Day Concentrate prevents much the gray hair shaft and turns it dark again.
- What to do if your Prince Charming is snow white.

Without changing color, the gray hair shaft is turned dark again.

Without changing color, the gray hair shaft is turned dark again for men.

After all the time you spend trying to look younger than you are, your gray hair is unhappily telling people your age.

Curing that varies to be in style.

Well, Clairol can once again help you look younger, and it isn’t with a new lipstick, or a new foundation, or a new nail color.

It’s with a new hair coloring for men. (Obviously, if your husband looks younger, you’ll look younger.)

Great Day Concentrate prevents much the gray hair shaft and turns it dark again.

New Great Day Concentrate

24 Silver Award
Art Director: Paul Guliner
Copywriter: Hy Abady
Designer: Paul Guliner
Photographers: Joe Toto
Ken Duskin
Agency: Doyle Dane Bernbach Inc.
Client: Clairol Great Day Concentrate
To the 56,000,000 people who smoke cigarettes.

If you smoke.

We're not telling you anything you don't know when we acknowledge that a controversy about smoking exists. And since we're in the business of selling cigarettes, you obviously know where we stand.

So if you don't smoke, we're not about to persuade you to start.

But if you do, we'd like to persuade you to try a cigarette you may wish to smoke more than the one you're smoking now.

We mean Vantage, of course. Vantage gives you flavor like a full-flavor cigarette. Without anywhere near the 'tar' and nicotine. That's a simple statement of truth.

We don't want you to misunderstand us. Vantage is not the lowest 'tar' and nicotine cigarette you can buy. It's simply the lowest 'tar' and nicotine cigarette you'll enjoy smoking.

We just don't see the point in putting out a low 'tar' and nicotine cigarette you have to work so hard getting some taste out of, you won't smoke it.

If you agree with us, we think you'll enjoy Vantage.

Instead of telling us not to smoke, maybe they should tell us what to smoke.

For some, it is perhaps hard to accept the fact that there may be a difference in the flavor, aroma, and taste of a cigarette when you consider the fact that there is a difference in your smoking habits, and that has to be taken into consideration.

Everyone is different. It's possible to find the cigarette that suits you, so long as you know what you're looking for.

Vantage gives you a flavor like a full-flavor cigarette. Without anywhere near the 'tar' and nicotine.

Vantage gives you a flavor like a full-flavor cigarette. Without anywhere near the 'tar' and nicotine. We mean Vantage, of course. Vantage gives you flavor like a full-flavor cigarette. Without anywhere near the 'tar' and nicotine.

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Vantage gives you flavor like a full-flavor cigarette. Without anywhere near the 'tar' and nicotine. We mean Vantage, of course. Vantage gives you flavor like a full-flavor cigarette. Without anywhere near the 'tar' and nicotine.
Look what you’re missing with a flameless electric self-cleaning oven.

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

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

How clean it is with a flameless electric range.

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

Art Director: Don Ozyp
Copywriter: Denny Oakerbloom
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: The Marschalk Company
Client: The Illuminating Company
For more than twenty years, I made a good thing out of coming on like an ape.

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

"Over-exaggerating" all right Louie, drop da gun.

Or being used as a punching bag by a leading man half my size. Like Laid. Or Boris. They got the broads, and I got the bumps.

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

I had a better than average education, and no more than a normal endowment of ambition and capacity for violence. But, along the line, in the streets of New York, I became somewhat familiar with the hoodlum shows. As well as the hoodlums.

So a side of the mouth manner came easier to me than it might have to a Harvard Professor.

And, in those same New York streets, casual acquaintances understood to rearrange my features. I had my face fished by professionals long before plastic surgery became popular. And, believe me, it was quicker and cheaper than a plastic surgeon's knife. You didn't even have to make appointments. They'd do it for you right there on the spot.

Many of the gentlemen whose faces graced my face, have gone onto bigger and better things. Like pull. One of these gentlemen is a godfather.

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

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

Of course, once you have an image producers pay next money for, you live up to it. Upon awakening you climb into it and before bed you step out of it. So I had to go to great pains to conceal my normal raw althing, continuous background.

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

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

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

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

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

I told the Scotch people I don't drink any more. Then again, I don't drink any less, either. Whenever I think of Scotch, I recall the immortal words of my brother Harpo.

28 Gold Award
Art Directors: Nick Gisonde
Bob Kuperman

Copywriters: Neil Grossman
Jerry Della Femina

Designers: Nick Gisonde
Bob Kuperman

Photographers: Arnold Beckerman
Anthony Edgeworth

Agency: Della Femina, Travisono & Partners, Inc.

Client: Teacher's Scotch

29

Art Director: George Lois
Copywriter: Rudy Fiala
Designers: Dennis Mazzella
Tom Courtos

Photographer: Carl Fischer
Agency: Lois Holland Callaway Inc.

Client: Olivetti Corporation of America
Join the Olivetti girls.

Who is the Olivetti girl?

The Olivetti girl believes two brains are better than one.

(Hers, and the brain inside her Olivetti typewriter)
"It's more important," said our fastidious Mabel Wheeler, "that our pie filling have more blueberry than more blueberries."

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

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

Harriet Foster gave Berry tablettes an outburst. "We're not exactly sure how. But we guess it's a matter of not having any tomato sauce, asparagus, blueberries; not having any tomato sauce, asparagus, blueberries, etc."
A good landlord is hard to find. Except when the rent is due.

If you're still renting, why are you still smiling?

Newspaper/Campaign

30
Art Director: Gayle Gleckler
Copywriters: Patti Mullen
Geraldine Newman
Designer: Gayle Gleckler
Artist: Sagebrush Studio
Agency: Tinker, Dodge & Delano
Client: Borden Inc.

31
Art Directors: Pete Coutroulis
Tom Conrad
Copywriter: Howard Krakow
Designers: Pete Coutroulis
Tom Conrad
Artists: Charles White III
Robert Grossman
Janie Case
Christie Sheets
Agency: Jim Weller & Partners
Client: East Bluff Northridge Lakes
IN SWEDEN, YOU DRIVE A GOOD CAR. OR ELSE.

In Sweden, you drive a good car. Every car that passes an inspection test is on the road of dependable cars. Any car that fails is taken off the road.

You can't buy a new car, how will it do if it's not as good as the cars already on the road? And can a person who's devoted to his car afford to risk driving one in which the parts are not as good as those on other cars? Obviously, these questions had to be answered.

So we found a new way to build a car. We built a car that we were sure would sell itself, or the inspections are not being done properly.

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

The slenderness of the fork should be smooth and symmetrical; the tine should have a certain length. The handle should be wide and fit the hand perfectly. The handle should be long and well-balanced; the bowl should be large enough to hold the silver plate. The bowl should be wide and deep; the handle should be wide and well-balanced. The mouth should be smooth and symmetrical.

The bowl should be wide and deep; the handle should be smooth and symmetrical; the tine should be long and well-balanced. The mouth should be wide and well-balanced. The handle should be wide and deep; the bowl should be wide and deep. The mouth should be smooth and symmetrical; the tine should be long and well-balanced. The back should be smooth and symmetrical.

The handle should be smooth and symmetrical; the tine should be long and well-balanced. The mouth should be wide and well-balanced.

Care should be taken to make sure the tines are long and well-balanced. The mouth should be smooth and symmetrical; the tine should be long and well-balanced.

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

The bowl should be wide and deep; the handle should be smooth and symmetrical; the tine should be long and well-balanced. The mouth should be wide and well-balanced. The handle should be wide and deep; the bowl should be wide and deep. The mouth should be smooth and symmetrical; the tine should be long and well-balanced.

The handle should be long and well-balanced; the mouth should be smooth and symmetrical; the tine should be long and well-balanced.

Sometimes these judgments are easier to make if you're used to working with an instrument or a knife, but the principle is the same. The more you practice, the better you'll get at it. That's why we're always looking for good craftsmen who can make beautiful utensils.

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Consumer Magazine/Single

32
Art Director: John Danza
Copywriter: Ed McCabe
Designer: John Danza
Photographer: Malcolm Kirk
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

33
Art Directors: David Deutsch
Rocco E. Campanelli
Copywriter: Bruce T. Barton
Designers: David Deutsch
Rocco E. Campanelli
Photographer: Ben Somoroff Studios
Agency: David Deutsch Associates, Inc.
Client: Oneida Ltd. Silversmiths
Most portable dictating machines run out of tape in 15 min.

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

35

Art Director: Reinhold Schwenk
Copywriter: Diane Rothschild Hyatt
Designer: Reinhold Schwenk
Photographer: Steve Nichols
Agency: Doyle Dane Bernbach Inc.
Client: Sony Corporation
Behind every successful man there’s a nagging bank.

Handling out thermos bottles and electric blankets and alarm clocks isn’t always the sign of a good bank. A good bank should nag. And nag. Urging and spurring you on to bigger and better saving.

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

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

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

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

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

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

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

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

Save more than you can afford.
Betyou can't make in one minute.

You did it again. Headed right for the offset press instead of a Xerox 7000 reduction duplicator. The machine that would have won the bet for you.

We make Xerox duplicators to make one copy, two copies,
three copies or 50 copies.
You just put in the original, push a button, and in less time than it takes you to set up a press, you're ready for another short run. Give your offset a break. Get yourself a Xerox duplicator to pay off on those short runs, or come in and see the machines in action and get yourself a free gift.

Either way you win.

XEROX

IN SWEDEN, VOLVOS AND PEOPLE LAST LONGER.

The life expectancy of a Volvo is 2/3 years. The longest on earth. Volvo has a passion for finesse. Thinking perhaps the more they conceal, the longer they will last.

The headlining is born. They'll work up a sweat in the sun's 200° heat and run cooling for an innovative plunge into water. Old age and dizziness has been doing it twice a week since then. He's now 75 years old.

The greatest number of entrants for any competitive event in the world turn out each year in Sweden on the day of the "Volvo Loppet." About 4,000 people compete in this grueling 12 mile cross country ski race.

In a country where people demand so much ofrough and ready, the most admired is Volvo. It would be mean-spirited, for it to be anything else. Sweden Volvo have a life expectancy of 14 years—longer than any other make.

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

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

Art Director: John Danza
Copywriter: Ed McCabe
Designer: John Danza
Photographer: Malcolm Kirk
Agency, Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.
HERB HILD INTRODUCES
AN AUTOMATIC SHIFT
FOR SAILBOATS.

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

The Hildematic Drifter automatically changes sail. It's a full sail with a trimmed-in halyard system.

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

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

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

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

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

Herb Hild Sails, Inc.
215 Fordham St., City Island, N.Y.
A CAR WITH ONLY THREE COATS COULD FREEZE TO DEATH IN SWEDEN.

A before-print check shows the quality it's directed accordingly.

The outside has seven coats of protection. The inside has one: a rubberized undercoat.

With these cars, it's a crime to have snow on your back...and your feet.

Here is a picture of our showroom in Sweden.

The heater is shown in the right-hand side of the picture.

As a matter of fact, there are two heaters in every car.

There are now hot-air outlets.

An electrically-heated rear window is also available.

A roof rack is provided on every car.

This is where we build more in a country where the temperature never gets above 100.

In the month of July, they are apt to sit on the roads, and where men can make commitments are within the limits of building cars instead of the roads so build to sell.

No, we build them the way we build them because we have to.
Beware of the shoe that doesn't hurt. It could be crippling your child's feet.

It's a medical fact. The wrong shoes, shoes that are too tight, can make your child's feet grow at a rate that strains the bones and muscles. You can't see it. Because, as one doctor in plaintext, noted, the damage is done.

Tight shoes can stunt your child's growth and development. They can also cause serious, even crippling injuries. So be wise, and buy shoes that fit your child's feet. Make sure they're comfortable, and that they grow with your child. The man who lives on the left owns a sports car. The man who lives on the right fixes them.

Art Director: Stanley Schofield
Copywriters: Martin Cohen, Jack Silverman
Designer: Stanley Schofield
Photographers: Joe Toto, Luis Pacheco
Agency: Leber Katz Partners
Client: U.S. Shoe Corporation

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

By Joyce Caldwell, as told to Ruth L. McCarthy

I belong to the New Hope Baptist Church in Columbia, South Carolina. Our group meets every Sunday and we have a little bit of fun before we start the service. We sing and chat and have a good time. We all try to be friendly and make people feel welcome. That's why the church is called New Hope. It's a place where people can come together and feel supported.

I went to the church to sing and talk to some friends before the service. As I was standing in the pew, I noticed a large man sitting next to me. He was wearing a suit and tie and had a big stomach. I couldn't help but notice how much he was struggling to sit comfortably.

I asked him if he was okay and he said he was just trying to get himself together. He told me he was trying to lose weight and had been following a strict diet. But it was hard for him to stick to it, especially when he was around food and drinks.

I offered him some advice and we had a good chat. I told him about some of the challenges I had faced when I was trying to lose weight. He seemed to be listening, and I could tell he was really trying to make a change.

I hope I can help him through this process. It's not easy, but I believe in him and I want to do what I can to support him. I wish him all the best in his journey to lose weight and become healthier.
How to tell your parents you want to join the Army.

You’re graduating from high school and not going to college. And you’re not really prepared for a job. You’re not even certain you know what you want to do. Or can do.

Tell your parents you can find out in the Women’s Army Corps. Find out which of the many fields you might do well in. Like personnel management, data processing, stock control, administrative procedures, communications, medical or dental.

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

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

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

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

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

Today’s Army wants to join you.
Which one is the night game?

In the past, you could say: "Here it's a five for the Coney Island, but with the blackouts, lighting is off." They're actually making a hit for the Newport Casino, according to some sources. The Coney Island game is scheduled to start at 8:00 p.m., and the lights will turn off at 9:00 p.m. To make matters worse, the Blackout has already caused a 100-yard blackout for some games.

In this issue, the problem is as much as it is because the lights are off, the crowd is subdued, and the game is being played in the dark. The players are forced to use their own lights to play the game. It's a difficult situation, and many players are finding it hard to concentrate on the game.

The Blackout, one of the most successful night games in the country, has been forced to change its schedule due to the power outages. The game, which was scheduled for 8:00 p.m., will now start at 9:00 p.m. to allow the players to use the lights on the field.

The Blackout has been a major success in recent years, with over 100,000 spectators attending each game. However, the blackout has caused some problems, and the players are finding it difficult to play under the conditions.

The Blackout has announced that they will continue to play their games under these conditions, but they hope that the power outages will be resolved soon. The players are dedicated to the game and are willing to play under any circumstances.

The Blackout is a unique and exciting game, and it's one of the few games that can be played under these conditions. The players are determined to make the best of the situation and continue to bring their fans an exciting game.
"Dear American Tourist:
You make a fabulous jack."

The advertisement appeared in Life Magazine in 1962.

A humorous illustration shows a man and a woman sitting in a car, each holding a bottle of Dr Pepper.

The text reads:

"Dear American Tourist:
You make a fabulous jack."

The illustration humorously depicts the act of drinking Dr Pepper, implying that American Tourist is a jack of all trades, capable of satisfying various needs.

The advertisement promotes the versatility of Dr Pepper as a beverage, suitable for various occasions and preferences.

The text concludes with a playful nod to the product's ability to be enjoyed in various settings, including while driving.
EAT YOUR HEART OUT, HERSHEY'S.

NEW FLAVOR
SUGAR FREE
CHOCOLATE

Our new sugar-free chocolate soda.

EAT YOUR HEART OUT, HERSHEY'S.
In our Feb. 8 mail there were two complaints. Find them.

What sets did the press bring to Miami Beach?

If someone ever expected a bright, sharp color TV picture, it was the Newman covering the political conventions.
A picture so sharp you could follow out who that was at the center of all the attention in the VIP box would come out in the middle of a color slideshow in short a Sony Trinitron. The new product might lack some Sony TV's to the convention or all other makes put together.

I could say anything I wanted about Scotch. Then they censored me.

In our Feb. 8 mail there were two complaints. Find them.

His mother needed a steam shovel. All you need is Birds Eye Combinations.

First the agency people told me I could say anything I wanted about Scotch. Then they censored me.
When was the last time you got promoted?

It's tough to get ahead when you have to start far behind your age. But experience. You need to look toward the ones you can do.

You can change all that right now. Today's Army has over 60,000 jobs that demand skill and experience.

And we'll give you the skill and experience to get them. Training as communications operators, wherever you want to become a job that's demanding, a job that pays.

Under our training courses, you earn pay for attending them. Starting at a good salary. Plus free meals, free housing, free medical care, and 10 days of personal leave each year.

The program will cover your transportation costs. Whether you stay in the Army or go on to a job in civilian life. And after your enlistment is up, you can still receive up to 36 months of financial assistance at the college of your choice.

To get promoting yourself, send the coupon or see your Army Representative.

Today's Army wants to join you.

If your six year old saw something like this, would he know how to phone for help?

Consumer Magazine/Singel
Your baby's crying for Wa-Wa & Woo-Woo.

The most adorable prammates ever created for baby are really nothing that hold eight or six bears, and loads of happy gurgles. One is a rabbit, the other's a bear. You call them Wa-Wa and Woo-Woo, because we think babies should be able to produce their own gags. Snippets with Evenflo's listen: No Wangle. No Worry. No Wail. And in case you hadn't noticed, they're carrying two extra for baby to help. They'll answer the question: "What's in your tummy?"

Evenflo
Don't take someone else's honeymoon.

Honeymooners are not alone in this.

12 questions to make sure the honeymoon you take is the one you want.

1. What would you do if you were offered a 5-star restaurant dinner, but the food wasn't to your liking?
2. What would you do if you were offered a 5-star hotel room, but the service wasn't to your liking?
3. What would you do if you were offered a 5-star travel destination, but the weather wasn't to your liking?
4. What would you do if you were offered a 5-star spa, but the facilities weren't to your liking?
5. What would you do if you were offered a 5-star resort, but the facilities weren't to your liking?
6. What would you do if you were offered a 5-star beach, but the water wasn't to your liking?
7. What would you do if you were offered a 5-star mountain range, but the climate wasn't to your liking?
8. What would you do if you were offered a 5-star forest, but the vegetation wasn't to your liking?
9. What would you do if you were offered a 5-star desert, but the landscape wasn't to your liking?
10. What would you do if you were offered a 5-star city, but the culture wasn't to your liking?
11. What would you do if you were offered a 5-star country, but the language wasn't to your liking?
12. What would you do if you were offered a 5-star planet, but the atmosphere wasn't to your liking?

Log Cabin and the Sweet Soul Picnic.

Sweet and Soulful. An American tradition built on the foundation of Negroes, West Indian, French Creole, and African roots.


Log Cabin and the Sweet Soul Picnic.

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Log Cabin and the Sweet Soul Picnic.

Log Cabin and the Sweet Soul Picnic.
Bet you can't make 50 copies of this ad in one minute.

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

This machine that would have won the bet for you:

**We make Xerox duplicators to make one copy two copies.**

In and out of the machine in action and get yourself a free gift. Either way you win.

**XEROX**

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**Xerox makes copiers for fathers and sons.**

It was my son, the president, who said to me one day:

"Dad, why don't you get yourself a Xerox copier?"

"Sure," I said. "I'll just move my desk into the hall."

"No, Dad. You don't understand. I mean a little copier you can put anywhere in the office."

"What do I need one for? I'm not the big businessman my son is."

"Well, for one thing, you could keep better track of client records that come in and out every day. And wouldn't it be nice to keep your files in better order? And you could send out flyers and mailers and maybe drum up some new business."

"Sounds great. I'll sell the house and buy one."

"Dad, it's not expensive. There's not even a monthly minimum copy charge on the 660. Besides a small use fee, you only pay for the copies you make."

"And it copies on almost any paper. You can even use the beige letterhead Mom gave you."

"What more could you ask for, Pa?"

"A son that calls once in a while."

Besides the Millers' 660 and 720, Xerox makes all kinds of copiers for all kinds of families.

**XEROX**
What happens now that problems than it solves?

Europe's streets are being strangled by the car. Traffic jams on many major roads are commonplace. Placing in more miles is becoming unacceptable. The answer has been simplified or driven by the desire to drive these cars. It has hit a sticking point.

The usual solution is to "let it all ride" and drive. But that wouldn't be a bad idea if there were something better to replace it. But the fact is there isn't any other form of transport which can take it, so there may be another way to solve the problem.

The car is going to stay with us. Because things must be done about it. This is not to say it can be changed to take into account the new demands that society has placed upon it. It will have solved some of the problems if it is now changing.

This is what we're now attempting inside it.

A car idea is still a good idea.

Has the motor industry forgotten what a car is supposed to be?

A more reasonable car.

The new Fiat 128. Five-year, 60,000-mile warranty on the engine for powertrain and luggage and only 20% for the engine. As a result, it's inexpensive. It's as easy to drive as some medium-sized American cars. And cheaper than European cars.

Many people say it is the perfect car. It is just basic handling, not a large one.

The Fiat 128 is 26% shorter than the 12B and 36% in the front of the dashboard. It is even shorter than the 128. It has a bigger interior. It is the smallest car that you can buy. You can buy a car that is the same size as a small American car.

A new development in American cars.

Consumer Magazine / Campaign

64

Art Directors: Allen Kay
Jefl Cohen
Mel Gottlieb

Copywriters: Lois Korey
Roger Levinsohn
Peter Dichter
Alan Fraser

Photographers: Stephen Steigman
Michael O'Neill
Tony Petrucci

Agency: Needham, Harper & Steers

Client: Xerox

65

Art Director: Ron Barrett
Copywriter: David Altschiller
Designer: Ron Barrett
Photographer: Hans Hansen

Agency: Carl Alby Inc.

Client: Fiat
WHY VOLVO CAN'T BUILD A SMALL CAR.

Volvos are tall and they're tall. And Volvos are intended to accommodate them. The average height of Swedes is 5'10". The man in the picture is taller than average. But a Volvo still has room for him. There is leg and headroom for drivers up to 6'4".

And Volvos aren't big in the front at the expense of people in the back. As you've no doubt heard, Sweden is a country of tall, blonde, statuesque passengers. Volvos also have extra-wide opening doors. And a truth telling the most mobile people in Europe:

The fact is, you just don't get to be the biggest-selling car in Sweden by building a little car. If we did, our people wouldn't be able to fit in it.

IN A NATION OF ENGINEERS, BAD CARS DON'T SELL.

IN MOST COUNTRIES THE BEST SELLING CAR IS ALSO CHEAP. NOT IN SWEDEN.
If houses burned at yesterday's prices, yesterday's insurance would be enough.

The problem most homeowners face isn't keeping up with the Joneses. It's keeping up with inflation.

The insurance industry has not simply sat back and watched all this happen. Insurance companies have devised many ingenious safeguards against inflation's havoc.

Utica Mutual has a homeowner's policy that automatically keeps up with a spiraling economy. We call it "Val-U-Guard."

It works like this. If your home cost $15,000 to build in 1960, it could cost $25,500 to replace today.

So if you bought enough insurance to begin with, we can, at a proportioned additional premium, automatically increase your coverage every year to keep up with the cost of replacing your home.

Your Utica Agent knows all about "Val-U-Guard."
Call him, he's in the Yellow Pages or write us c/o P.O. Box 530, Utica, N.Y.

Because no matter how up-to-date your house is, the most modern thing you can have in it is the insurance you have on it.

UTICA MUTUAL
A MEMBER OF UTICA NATIONAL INSURANCE GROUP

The song of the open road. Tra-la.

She'd just as soon sue you as look at you.
The kids wanted us to vote. But we said no. One pap said that "the charm of beauty...the blush of modesty...will disappear if women vote."

A distinguished Senator said that if women voted it would "make every home a hell on earth." And a colleague of his added that he opposed the vote because "motherhood demands freedom from excitement."

But all that didn't stop women. Said one suffragist, "Women won't lose any more of their beauty and charms by putting a ballot in a ballot box once a year than they are likely to lose standing in foundries or laundries all year around."

Finally, fifty-two years ago, the vote was won. Women, of course, didn't do this all alone. Many groups helped including the International Ladies' Garment Workers' Union. Since the beginning, our union has always stood for equal rights, regardless of sex, color or creed.

The signature of our 450,000 members (90% women) is the small label sewn into women's and children's garments. It's a symbol of progress made and more to come. Look for it when you shop.

"I reside wherever there is a good fight against wrong.

My husband always believed that women should do anything they liked that was good..."
I lost 66½ inches and 75 pounds. Isn’t that beautiful?

By Joanne Hard

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

This picture made me lose 58 pounds. See!

Watch me lose 125 pounds—a picture at a time.

I want to lose, so I lost 39 pounds.
Is it too late to learn how to cook?

It's always the same two stories. Either you had a mother who cooked like a grandmother. Feather-light pancakes and incredible souffles. And never let you in the kitchen. And you never learned how to cook. Or you had a mother who specialized in tuna fish on white and scrambled eggs on special occasions. And always let you in the kitchen. To put the mayo in the tuna.

And you never learned how to cook. And now you want to. And you worry. That the chance to be queen of the kitchen has passed you by. But it hasn't. In fact we can have you cooking by tomorrow if you buy a Farberware Open Hearth® Broiler/Rotisserie today. Yes, a Farberware Broiler/Rotisserie, with only a little help from a person, will hold a steak or grill a fish, or roast a turkey, or shish a kebab. It will make barbecued chicken or Chinese spare ribs or skewered fruit or ham steak with pineapple rings or roast beef or duckling with orange sauce or savory stuffed leg of lamb or garlic broiled shrimp or stuffed rock cornish game hens or trout aux fines herbes or glazed loin of pork or hamburgers. And at the same time it won't smoke or splatter and it will come apart for fast easy cleaning.

So you'll have time to learn all the recipes you're going to want to learn. Now that you know food can taste good even when you cook it.

For a book of recipes in the right direction send your name, address, and 25¢ in order handling to Farberware Kitchens, Box 100, Yonkers, N.Y. 10701.

Farberware
Bringing good things to life.

Anything they can cook you can cook better.

Now that we've taught you how to cook we refuse to let you ruin it with a rotten cup of coffee.
If you smoke.

We're not telling you anything you don't know when we acknowledge that a controversy about smoking exists. And since we're in the business of selling cigarettes, you obviously know where we stand.

If you don't smoke, we're not about to persuade you to start.

But if you do, we'd like to persuade you to try a cigarette you'll like more than the one you're smoking now.

We mean Vantage, of course.

Vantage gives you flavor like a full-flavor cigarette. Without any trouble near the 'tar' and nicotine.

That's a simple statement of truth.

We don't want you to misunderstand us. Vantage is not the lowest 'tar' and nicotine cigarette you can buy. It's simply the lowest 'tar' and nicotine cigarette you'll enjoy smoking.

We just don't see the point in putting out a low 'tar' and nicotine cigarette you have to work so hard getting some taste out of, you won't smoke it.

If you agree with us, we think you'll enjoy Vantage.

Anyone who's old enough to smoke is old enough to make up his own mind.

By now as an adult, you must have read and heard all that's been written and said for and against cigarettes. And come to your own conclusions.

If you don't smoke, we aren't going to try to get you to start.

But if you like to smoke and have decided to continue smoking, we'd like to tell you a few facts about a cigarette you might like to continue with.

We refer, of course, to Vantage. Vantage gives you real flavor, like any high 'tar' and nicotine cigarette you ever smoked, without the high 'tar' and nicotine. And since it is the high 'tar' and nicotine that many critics of cigarettes seem most opposed to, even they should have some kind words for Vantage.

We don't want to mislead you. Vantage is not the lowest 'tar' and nicotine cigarette. But, it is the lowest 'tar' and nicotine cigarette you'll enjoy smoking. It has only 12 milligrams 'tar' and 0.9 milligrams nicotine.

With anything lower, you'd have to work so hard getting taste through the filter that you'd end up going back to your old brand.

With Vantage, you won't want to. Don't take our word for it.

Buy a pack and make up your own mind.

Instead of telling us not to smoke, maybe they should tell us what to smoke.

For years, a lot of people have been telling the smoking public not to smoke cigarettes, especially cigarettes with high 'tar' and nicotine.

But the simple fact is that no more Americans are smoking than ever before. In fact, many people like to smoke and will keep on liking to smoke no matter what anyone says or how many times they say it.

Since the cigarette critics are concerned about high 'tar' and nicotine, we would like to offer a constructive proposal.

Perhaps, instead of telling us not to smoke cigarettes, they can tell us what to smoke.

For instance, they might recommend that the American public smoke Vantage cigarettes.

Vantage has a unique filter that allows rich flavor to come through it yet substantially cuts down on 'tar' and nicotine.

We want to be straight with you.

Vantage is not the lowest 'tar' and nicotine cigarette.

But it must be the lowest 'tar' and nicotine cigarette a smoker will ever smoke. It has only 12 milligrams 'tar' and 0.9 milligrams nicotine.

The truth is that smoke has to come through a filter if it is to come through a filter.

And where there's smoke, there has to be 'tar'.

But what good is a low 'tar' cigarette if the smoker has to work so hard trying to pull the flavor through, he feels like he's sucking on a pencil? Vantage gives the smoker flavor like a full-flavor cigarette.

But it's the only cigarette that gives him so much flavor with so little 'tar' and nicotine.

A statement of simple fact we believe all of us can endorse. And that we can experience in your next pack of cigarettes.

To the 56,000,000 people who smoke cigarettes.

A lot of people have been telling you not to smoke especially cigarettes with high 'tar' and nicotine. But smoking provides you with a pleasure you don't want to give up.

Naturally, we're not judging. We're in the business of selling cigarettes. But there is one overwhelming fact that transcends whether you should or shouldn't smoke and that fact is that you smoke.

And what are they going to do about it?

They can continue to warn you not to smoke. Or they might look into the face and recommend that if you smoke and want low 'tar' and nicotine in a cigarette, you smoke a cigarette like Vantage.

And we'll go along with that. Because there is no other cigarette like Vantage. Except Vantage.

Vantage has a unique filter that allows rich flavor to come through it yet substantially cuts down on 'tar' and nicotine.

Not that Vantage is the lowest 'tar' and nicotine cigarette. But Vantage is the only cigarette that gives you so much flavor with so little 'tar' and nicotine. Not that Vantage is the lowest 'tar' and nicotine cigarette (that you probably wouldn't like, the lowest 'tar' and nicotine cigarette anyway).

The plain truth is that smoke has to come through a filter if it is to come through a filter. And where there is smoke, there has to be some 'tar'.

But Vantage is the only cigarette that gives you so much flavor with so little 'tar' and nicotine. So much flavor that you'll never miss your high 'tar' again.
What parents do to their children's feet on Sunday is a sin.

Maybe they just don't know about those angelic little dress-up shoes that try to get by on looks alone. But some bright color and a cute strap are far from enough to suit a child's growing foot.

A foot with 26 delicate bones that take a full 18 years to mature and are at their most fragile through the first 12 years. So we at Jumping Jacks insist on making a lot more than a pretty shoe.

We make a shoe with leather almost as tender as a child's foot. Most with no linings inside. So the shoe is that much lighter and softer, more free and flexible. It lets the foot breathe easy and doesn't distort a child's normal way of walking.

And the man who fits Jumping Jacks shoes knows how to fit. Exactly. Baby feet aren't baby teeth. A child gets only one pair. One time. That's why abusing them leads 8 out of 10 people into lifelong foot problems.

That's why you should look over our children's shoes from tootsie to pre-teens, for both boys and girls. And look them over inside and out.

Then you can dress up your child beautifully on Sunday — without worrying about it every Monday.

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

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

It's enough to tear your hair, think that you are going to lose your child's feet. We've seen shoes that pinch the bones and narrow the bone structure — and sometimes, through the bones — to the skin. No, it's not. It has bones and is made completely through the sole 12 years that have literally scarred the shape you've been trying to fit. So it's intolerable.

Naturally, the only shoes that we'd advise, and could recommend, are Jumping Jacks. They are so comfortable and so durable. They don't tear your child's feet. So when you can't find a pair, you should stop trying, and go to Jumping Jacks.
The only people who could make a longer ball than Titleist, just did.

The biggest money winner in the history of golf has just retired.
Because, after seven long years of research and testing, he is the only man to make a better Titleist golf ball.

Now there's a new Monte Ball. A Titleist that goes even farther. Because we know that the ball that won three million dollars in one year was the only other ball.

It won't be easy to top the Titleist, and it will have a long way to go. But after years of sophisticated aerodynamic testing, we think we've done it. We've made it bigger, made it longer, so there would be nothing in sight. We let the new Titleist have the same air flow. The new Titleist also balances the real world with the "optimum" for all the clubs in your bag. The same perfect trajectory, consistent recovery, consistent distance.

Whether you're hitting with the wind or against it, whether you're swinging at the club tip, the Titleist will deliver a precision total game of golf for you. Because it's engineered to be that way.

The new Titleist has been thoroughly tested in wind tunnels, by mechanics of the size, by golfers of all hands and ages, by teams in testing areas and, above it, by touring pros under all conditions.

And you're probably thinking of the new Titleist. It's the longest ball on earth. It has completely proven itself to be a worthy successor to the Monte Ball...you wouldn't be reading this advertisement right now.

Titleist: The new money ball. "Optimum"

Here's where the 3 major long-distance balls landed after they were hit by the True Temper Driving Machine. The True Temper Machine Driving Machine is out of the picture on the left. The new Titleist is out of the picture on the right.

Titleist: It will improve your game.

Titleist golfers of America:

You are about to hit the longest drive of your life.

This Titleist money is getting put to a fair chance to win it. A pretty choice, the longest drive of your life. Your name and your game are on a golf ball. And the Titleist money is on a golf ball. It's a pretty choice, the longest drive of your life. You're in on it! You're in on the money! Your name and your game are on a golf ball. And the Titleist money is on a golf ball. It's a pretty choice, the longest drive of your life.

You can win $10,000 for each Titleist money you hit 300 yards or more. That's a total of $60,000 in prize money. You can win $30,000 for each Titleist money you hit 250 yards or more. That's a total of $90,000 in prize money. You can win $40,000 for each Titleist money you hit 200 yards or more. That's a total of $120,000 in prize money.

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Titleist: It will improve your game.
A Steinway is a Steinway.

There are different sizes. And different prices.

But large or small, when a piano bears the Steinway name you may be certain that it was built to the standard set by Henry E. Steinway 425,000 pianos ago: "Build the finest piano possible and sell it at the lowest price consistent with quality."

From smallest vertical to concert grand, all Steinway pianos are built by the same hands. Regardless of size, they share patented and exclusive features (like Steinway's Diaphragm-Soundboard). Features which endow the instrument with the Steinway sound.

We make no "cheaper" piano. We make no second-line piano sold under another name. We make only the Steinway.

And no one else has ever managed to build anything quite like it.

For more information please write to John H. Steinway, 109 West 57th Street, New York 19, N.Y.

Steinway & Sons

A Steinway is a Steinway.
If Pirelli snow tires can climb our hills, they can climb yours.

Maybe you've heard of our hills, the Alps, the Alps. It's true. It's a fact.

For a snow tire to be able to get around in that kind of country, it has to have a bit more than the ordinary snow tire. It has to be harder, faster, do more, to score it can do in.

And pull some of the best conventional snow tires couldn't even.

The past is deep snow. But chosen hard packed snow and

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And not only, must it be able to withstand and

And it has to be able to maintain them with ease and put it in a group I

We tell you, we're the Pirelli tire.

For your car, we're the Pirelli tire.

When you get a feeling that it means a lot

grasp the road much like the roads of a work.

And which might explain why, in a country like Italy which

has some of the toughest hills in the world, Pirelli Clincher tires

are the number one selling snow tire.

And, by the way, we realize that most roads aren't

widthed and most men will never long, as we'll be happy to

know that the Pirelli snow tire is made of steel rubber and

with its fine natural rubber tires.

Add to most wheels on the market to fit up and

As an all-weather tire it can be equipped with

at all, whereas Pirelli to the kind of a car, as we see it.

The Pirelli tire. It's real.

It's not a novelty in some neighborhood. It can get

cut to order.

Other tiny companies win races with tires designed for racing.

Pirelli wins races with tires designed for
everyday driving.

Six facts you won't read in an ad for any other steel belted radial tire.

1. Why a $1,900 Pinto should have the same tires as a $9,000 Porsche.

2. Six facts you won't read in an ad for any other steel belted radial tire.
To Dad,
There isn't much to say
you've made me what I am today.
Your stories of business, your stories of having
your stories of accomplishments,
they never seemed to end.
So today I'm still today I'm winner.
But no thought when I was Dad,
I'm not a winner.

Dow Jones
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Art Director: George Fithian
Copywriters: Jo Anne Findley
Ed Curran
Designer: Ed Curran
Photographer: Bill Holland
Client: F. J. Cooper, Inc.
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Nature gave you 32 teeth. Cavities can take away six.

That sounds hard to believe. But here's what we learned from a study of dental statistics:
The average American loses between 6 and 9 teeth to cavities in a lifetime.
That doesn't mean it has to happen to you. Millions of cavities that happen don't have to.

Here's Crest's plan for fighting cavities: Go easy on between-meal snacks, mostly sweets.
See your dentist regularly and get fluoride applications.
Brush after meals with Crest. The fluoride in Crest strengthens your teeth enamel in:

Crest, Fighting cavities is the whole idea behind Crest.
"Without Dr Pepper in my corner
I could've never been the Champ."

By Ed "Bobo" Rotondi
as told to Ken Schulman

I always knew that I could do good but I wasn't good and I knew why I wasn't good. It was that stuff they give you between rounds to rinse your mouth out. If you ever tried it, you'd know why the guys spit it out so quick.

I'd wash it all around and I'd get this terrible taste in my mouth. And the bell would ring and I'd go out there looking like I was in bad pain. The other guy, he'd think I was hurt and before I knew it, I usually was hurt.

So the night I was fighting Kid Kepke, my trainer, Cuts Nerko, leans over to me after the third round and says, "Bobo, you ain't don't too good, you better try this Dr Pepper." I say, "What? He says, "No, I'm Cuts, don't you recognize me?" And I say, "I mean what's that mean Dr Pepper, I can't use no drug. I'll be suspended." So Pops, my manager says, "It's legal, you big jerk, just drink it and shut up."

I still don't understand but I do what he says and right away I knew he was lying because it tastes too good. But my mouth is feeling great and the bell rings and I come out smiling. This got the Kid confused, so I think,

now I got the psychological edge. And I start popping some sharp-shots and a couple of nice combos. I'm scoring and I know it. And I start smiling more.

Well I've been smiling ever since. I won that fight and the rest is history. Now I'm the recognized champ of Secaucus, N.J., the District of Columbia and most of southern North Dakota. And I owe it all to a good left, a good right, a good left, a good waistline and Dr Pepper. I still don't know what it is exactly. Pops tells me it's made with 33 different flavors. But whatever it is I'll tell you I love the stuff.

Dr Pepper: America's most misunderstood soft drink.
"Dear American Tourist: You saved my life."

On October 26, 1969 Charles Pfeiffer in Manchester, CT, was on the road again. All of a sudden...

Loudly for all Tourist, the Connecticut Tourist answered the form of the blare in it a manner: the Tourist had said how to possibly handle the case.

Mr. Pfeiffer suffered a distraction and the three-wheeler struck some one. But the body which wasn't even locked seemed due, "lifting made me think of the doors Little Lotta and a personal gift!"

Now, whatever the Tourist did, the Connecticut Tourist's suitcases were not the same price or any apparent.

You now have the Connecticut Tourist's suitcases and a wonderful copy of American Vogue, new every year.

You can't buy it in a store. You can't buy it in a catalogue. It's new every year and it's wonderful...
His mother needed a railroad.
All you need is Birds Eye® Combinations.

"Open wide, Joey, here comes the caboose!"
"Choo Choo Choo Choo Choo Choo Choo!"

"Oh, the things mother had to go through to get your man to eat his vegetables when he was a boy."
"They should have made her a saint. At least.
At Birds Eye® we never forget the little boy who lives inside every man.
That’s why we’ve come up with Birds Eye® Combinations: 20 interesting
vegetable combinations a man can love.

Our peas aren’t just peas. We’ve combined them with tender cauliflower.
And we’ve even added a smooth cream sauce. Our baby lima
beans come with a mild seasoned sauce.
Southern style.

Next time, serve him Birds Eye® Combinations.
And when he asks for seconds, be proud.
Because your vegetables will be as unforgettable as his mother’s stories.

Two new vegetables
mother never had.
Chances are you choose an airline exactly wrong.

For 25 years you've been brainwashed into expecting the wrong things from your airline.

Picking an airline for its food is like picking a restaurant for its flying ability.
It's tough to drink scotch out of the side of your mouth.

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

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

Whatever I think of Scotch, I recall the immortal words of my brother Harpo.
Fisher-Price Toys become hand-me-downs, not has-beens.

They keep their wheels on their sides smooth their work's wizarding and to batteries to slide and do. So then go to the child to child and often to generation to generation. Which is why Fisher-Price is the current choice for families who think that they can't afford them.

Our Play Family School for instance. As a family grows, the idea can take over as either Poppies banding down the ARF to the younger ones.

Fisher-Price Toys run on child power.

Because when a toy is hobbled by imagination it reaches further than anything. The fun that takes off from Play Family Airport lands in cloud cities. And there's a musical Merry-Go-Round where no one ever asks for your ticket.

Our new Fish Family Houseboat makes the houseboat way. With keys for islands.

And since child-power is half imagination, half pure energy.

Fisher-Price puts in dozens of realistic details. Details that do things.

Look at our new Airport. With its own passenger jet, helicopter and a fleet of trucks and cars. The needs of the jet, truck in every vehicle.

The baggage rack can resolve. And the copilot goes. "Whoa whoa." Children can appreciate that kind of thing.

So there they go into the sky. Over the waves. Round and round in circles.

That's child power.

Fisher-Price Toys don't need batteries.

They run the old-fashioned way, by child power. The strength of young imaginations. The endless energy of small bodies.

The push-and-pull of a child carries on the way to learning something new. Because Fisher-Price believes there's not much paper-button entertainment value. And once you've pressed a button, what's there to do?

Enter our new Music Box Record Player, a set of inventions. Not only does it need batteries, it needs a second set of batteries. A moment to supervise.

Our Play Family Toy box, including a brand new, before the one gives children the chance to run their own state on their own stages.

They practice giving things about child new. When it's exhausted it's exhausted for the right. And wada's up.

Fisher-Price Toys come without instructions.

Even our Play Family School, newest addition to the Play Family world. (That bright, durable world where things run smoothly and imaginations take over.) No one ever had to show a child how to play school.

Then there's our new Music Box Record Player. Leave it on its own with it. He'll figure out how it works. No need. No batteries or electric cord. And discs made especially for small hands.

Not only do we omit directions for children, there are none for adults to struggle through either. Forget blueprints, nuts and bolts, last-minute freezings. Because every Fisher-Price toy comes out of its box all put together.

The rest is child's play.
If your six year old saw something like this, would he know how to phone for help?

It's this simple: if he can say his name, he can phone for help. Just tell him his name first. Then explain 1-9 with a MMARS technique: tell him to look at a MMARS chart, and go through the chart with him. By saying each word while pointing to the number, he'll learn how to use the phone. Ask him what the last three letters of his name are. Now say the three numbers of his phone number. Ask him what the first number is, and what the second number is. Ask him what the next two numbers are. Ask him what the last two numbers are. Then ask him if he can phone for help in case of an emergency. He'll learn to use the phone, and will be safe in the future.

Before it flashes at your daughter's wedding, it has to do a lot more in our lab.

Which one is the night game?
Somehow the Fifties look a lot better in the Seventies.

Jockey Golden Oldies Group

Our vacation prints. While a guy takes in the scenic beauty he gives a little back.

Jockey Sportswear.

Jockey does something terrific for guys.

Consumer Magazine/Campaign

88
Art Directors: Allan Beaver
Lou Colletti
Copywriters: Larry Plapler
Larry Spector
Designers: Allan Beaver
Lou Colletti
Photographer: Richard Noble
Agency: Levine, Huntley, Schmidt
Client: Jockey International, Inc.
"When my husband says the grace, I'm afraid I know why he's praying."

He's so sweet, he'd never say something I cooked was bad. He'd just say it's "not one of his favorites."

But there's one thing he loves that I make as good as anybody:

Gravy. I make great gravy. I follow the pictures on the Gravy Master bottle. The gravy comes out dark and rich and smooth, with a little taste of parsley and things. I've never messed it up yet. Knock on wood.

"My gravy is fine. It's what's underneath that makes me cry."

My husband loves my gravy. He uses it to hide the lumps in my mashed potatoes. But friends who make the flattest potatos tell me it's gravy that gives them fits.

So I say: Follow the pictures on the Gravy Master bottle. Gravy Master gravy has a little taste of parsley and things, and it comes out rich and smooth. And if the Lump Queen here can make gravy rich and smooth, anybody can.

"Everyone gives thanks for my gravy but not for my turkey."

Yes, we're giving thanks for gravy. But let's not make it a contest, shall we? My gravy is not my turkey. Moms always ask me, "What did you cook for supper?" And I say, "Gravy."

My Japanese mom once asked me, "Gravy is for all my friends, Doro. Even if they come to dinner and taste my gravy, they probably think I'm one of these:" And I said, "Hey, my mom makes the best gravy." She asked, "Well, why don't you have some gravy too?"

"My gravy's so good, it gives guests a false sense of security."

My turkey's not that bad, but it's hard to make gravy. Especially with gravy. Say, "I have a good gravy, and I always make it the same way."

"I'm a bum cook. But I make great gravy."

Gravy is the only thing I've ever cooked that I can make. I'm not good at making turkey, but at gravy, I'm fine. I made gravy by the book... and it came out smooth and brown, with a little taste of parsley and things. Gravy Master gravy is about the same. But it's really easy to make gravy. Just follow the pictures on the Gravy Master bottle. The gravy comes out smooth and brown, with a little taste of parsley and things. And gravy Master gravy is about the same. It's really easy to make gravy. Just follow the pictures on the Gravy Master bottle. The gravy comes out smooth and brown, with a little taste of parsley and things.
Log Cabin and the Sweet Soil Picnic.
July 4th, Memphis, Tennessee.

"sweet soil" by American cheese

Sour dough pancakes with super-thick, fluffy syrup. Serve with applesauce and sugared lace jam. Delicious served warm or cold. Great with bacon, sausage, or ham. The perfect weekend breakfast.

Log Cabin and the Southern Fried Chicken

How to serve Sour Dough Pancakes

1. Combine 1 cup flour, 1/2 cup milk, 1 egg, 1 teaspoon baking powder, and 1/2 teaspoon salt. Stir until just combined. (Makes about 12 pancakes.)

2. Heat 1/4 inch of vegetable oil in a large skillet over medium-high heat. Add the batter and cook until the edges are set and the center is almost done, about 3 minutes. Flip and cook for another 2 minutes.

3. Serve with butter, honey, or maple syrup.

How to make Buttermilk Syrup

Serve with Log Cabin Pancakes.

Sweet bacon and Log Cabin Syrup over scrambled eggs with cheese, in a sandwich, on toast, or as a topping for oatmeal. Perfect for breakfast, brunch, or even dinner. This recipe is a classic southern comfort food that is sure to please everyone.

A Log Cabin breakfast around berry picking time.
Salem, Oregon.

Buttermilk pancakes with Log Cabin Syrup over scrambled eggs with cheese. That’s right! A delicious meal for breakfast, brunch, or dinner. This recipe is a classic southern comfort food that is sure to please everyone.

Every good American cook has her own special breakfast recipes, and this one's the country treat of Log Cabin Syrup.

Log Cabin and Johnny Applesauce Pie.
Combine 1 cup Log Cabin Syrup, 1/2 cup sugar, 2 tablespoons Minute Tapioca, 1 tablespoon baking powder, and 1/2 teaspoon salt. Stir until just combined. (Makes about 12 pancakes.)

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Sweet bacon and Log Cabin Syrup over scrambled eggs with cheese, in a sandwich, on toast, or as a topping for oatmeal. Perfect for breakfast, brunch, or even dinner. This recipe is a classic southern comfort food that is sure to please everyone.
It may be a hamburger to you, but it's chopped beef to us.

There is a world of difference in the world of hamburgers. We call our hamburger chopped beef because it is a lot more than just an ordinary hamburger. It's 100% government inspected pure beef chopped fine broiled to your order and served on a warmed sesame seed roll. Whatever you choose to call our hamburger you get it along with a generous portion of French fries at Ponderosa for a ridiculously over 29 cents.

Ponderosa — you don't know how good it is until you eat someplace else
To tell you the truth, I’ve lost the urge.

Lack of exercise, insufficient fluid intake, diet deficient in bulk, and certain medications can all contribute to constipation in the aging. Gradually the normal defecation "urge" is lost. And help is needed to restore the normal bowel function. **FLEET ENEMA** works quickly — usually within 2 to 5 minutes. Unlike oral laxatives, which can take up to 24 hours. And oral laxatives may actually irritate the intestinal tract or retard digestion and further inhibit regularity.

**FLEET ENEMA** is gentle too. Works without the burning often experienced with suppositories. Without the discomfort of soapsuds enemas.

**FLEET ENEMA** induces a physiological pattern of evacuation in the left colon and the rectum. Where it’s needed. Helpful especially for the geriatric patient with poor intestinal tone.

And **FLEET ENEMA** is easy. Ready to use. Completely disposable. A timesaving plus in nursing home care — or at home.

**FLEET ENEMA**. For geriatric patients. Helps restore the urge.

**Warning**: Frequent or prolonged use of enemas may result in dependence. Take only when needed or when prescribed by a physician. Do not use when nausea, vomiting, or abdominal pain is present. **Caution**: Do not administer to children under four years of age unless directed by a physician.

**FREE BOOKLET**. The Professional Treatment of Constipation. Specifically prepared to assist you in providing your older patients with more detailed information about constipation and its treatment. For copies simply write to C.B. FLEET CO., INC., P.O. Box 1100, Lynchburg, Va. 24503.

**Fleet Enema**

The professional aid to constipation relief

C. B. FLEET CO., INC
Lynchburg, Va. 24505
President wanted. 
No experience necessary.

Experience has taught us one thing. That you don't need experience to keep a company that handles $5 million worth of business a year in the black. You need new ideas. And we need someone who can bring new ideas to one of the oldest businesses in the nation's remaining business. Someone who's not afraid to push these ideas to work. When it counts.

Let your company live money. The way we're waiting money. If you know you can allow us how to make money, we'd like to talk to you about our making you our next President. We're keeping the waiting room. Send your resume to The N.Y. Street Journal, Box 492.
WHY USE YOURSELF AS A SHOCK ABSORBER?

How there's a vibration isolation system that

dampens the danger of a vibration-borne

Injury.

HOMELITE

The other decorating

magazines feature

priceless things like an

original oil painting or a

two hundred year old

bed. That's the stuff that

fills dreams.

But when people

actually want to fill a

home, they open a copy of

1,001 Decorating Ideas.

Everything in it is

affordable and currently

on the market.

That's because our

philosophy of decorating is that everything we

show should not only be

beautiful, but also

practical.

As one example,

we're running a series of

articles showing how to

decorate one house four
different ways. To prove

that no matter what style

the exterior, the interior

of a house can be any

style people choose.

Our concept of
decorating accounts for

why approximately a

million people buy each

issue of our magazine,

why two million people

read each issue and why

58.4% of the people who

buy our magazine keep

it around the house for at

least three years.

But more important

for you is the fact that

people not only read

our magazine, they buy

what's in it.

That's the basic
difference between 1,001

and other decorating

magazines.

While they fill

the heads of their readers

with dreams, we fill the

homes of our readers

with products.

1,001 DECORATING IDEAS
These are the brand-new toll-free numbers to call when you want to send a passenger or cargo on TAP to Portugal and points beyond. In some states you must dial "8" before using the 800 WATS numbers. And to use the Enterprise (E) numbers, simply dial the operator and have her place the call. Tear out this page and keep it. You'll probably have a call for it.

Alabama 800-221-2085
Arizona 800-221-7260
Arkansas 800-221-2085
California 800-221-7260
Colorado 800-221-7260
Connecticut 800-221-2001
Delaware 800-221-2001
Dist. of Columbia 800-221-2035
Florida 800-221-2085
Georgia 800-221-2085
Idaho 800-221-2001
Illinois 800-221-2085
Indiana 800-221-2085
Iowa 800-221-2085
Kansas 800-221-2085
Kentucky 800-221-2061
Louisiana 800-221-2085
Maine 800-221-2065
Maryland 800-221-2035
Massachusetts 800-221-2001
Michigan 800-221-2061
Mississippi 800-221-2085
Missouri 800-221-2085
Montana 800-221-2060
Nebraska 800-221-2085
Nevada 800-221-2085
New Hampshire 800-221-2001
New Jersey 800-221-2085
New Mexico 800-221-2060
New York 800-221-2085
North Carolina 800-221-2061
North Dakota 800-221-2065
Ohio 800-221-2035
Oregon 800-221-2001
Pennsylvania 800-221-2061
Rhode Island 800-221-2001
South Carolina 800-221-2061
South Dakota 800-221-2085
Tennessee 800-221-2035
Texas 800-221-2061
Utah 800-221-2001
Vermont 800-221-2063
Virginia 800-221-2001
Washington 800-221-2085
West Virginia 800-221-2061
Wisconsin 800-221-2085
Wyoming 800-221-2060

Trade Magazine/Single

95
Art Director: Richard Brown
Copywriter: Jim Coufal
Photographer: Joe Morello
Agency: Needham, Harper & Steers
Client: Homelite

96
Art Director: Lou Colletti
Copywriter: Larry Spector
Designer: Lou Colletti
Photographer: Joe DiBartolo
Agency: Levine, Huntley, Schmidt
Client: Conso Publishing Co.

97
Art Director: Lou Colletti
Copywriter: Lew Sherwood
Agency: The Bettmann Archive
Client: Herbert Arthur Morris Advertising

98
Art Director: Dick Calderhead
Copywriter: Dick Jackson
Designer: Barbara Schubeck
Art Source: The Bettmann Archive
Agency: Calderhead, Jackson Inc.
Client: Calderhead, Jackson, Inc.
Which golfer has the dry behind?

99

Which golfer has the dry behind?

99

We can screen wastewater solids so fine, even the water has to be forced through the holes.

100

While other screening systems are lucky to catch solids as small as 0.15 microns without involving a SWECO® Separator with Vibro-Energy™ motion can easily go all the way down to 44 microns. That’s less than 1/1,000 of an inch.

Here’s another way to look at it: With a SWECO Separator and our latest mesh screen, you could have the capability of pulling four particles out of water. Or even the capability of tripling and screening the cross-section of a human hair.

For the clean-up of your wastewater effluent, all of this can mean a typical discharge containing less than 500 ppm of solids in fact. For certain industries, it means solids reduced to as low as 30 ppm. And a major load reduction on your centrifuge or other processing systems.

Why not let one of our District Engineers demonstrate the effectiveness of a SWECO Vibro-Energy Separator on your plant’s effluent stream? His portable test unit will show you exactly how low your solids can be.


Trade Magazine/Single

99
Art Director: Teddy Hwang
Copywriter: Peter Murphy
Designer: Teddy Hwang
Photographer: Matthew Klein
Agency: Doyle Dane Bernbach Inc.
Client: Uniroyal

100
Art Director: Ralph Lenac
Copywriter: David Warford
Designer: Ralph Lenac
Photographer: Tachibana-N-Tropp
Agency: Cochrane Chase & Co.
Client: Sweco, Inc.

101
Art Director: Allan Beaver
Copywriter: Larry Plapler
Designer: Allan Beaver
Agency: Levine, Huntley, Schmidt
Client: E. F. Timme & Son

102
Art Director: Lou Colletti
Copywriter: Neil Drossman
Designer: Lou Colletti
Photographer: Joe DiBartolo
Agency: Levine, Huntley, Schmidt
Client: Conso Publishing Co.
OUR WARP KNITS ARE SIX MONTHS AHEAD OF THE TIMES.

OUR DELIVERIES AREN'T SIX MONTHS BEHIND THE TIMES.

We have a genius group of designers. Guys who consistently come up with the ideas the rest of the industry consistently copies.

And we have a 140,000 square foot, science-fiction type plant that enables us to make fabrics others can't.

This marriage of brain power and machine power produces the most originally conceived and perfectly made warp knits available for men's and women's wear.

What's more our new plant, complete with it's own dyeing and finishing facilities, enables us to do something else very unusual in warp knits, maintain a respectable delivery schedule.

Timme warp knits: We do our damndest to design ahead of our time. And deliver on time.

TIMME

OUR DECORATING MAGAZINE IS AROUND HOMES SO LONG IT BECOMES A PIECE OF FURNITURE.

According to studies, 58.4% of the people who lay their hands on our magazine hold on to it for at least three years.

So when you run an advertisement in 1,001 Decorating Ideas, it will usually be decorating a home for a long time.

Which means your ad will be read while other ads are being forgotten.

And now that we've told you how long people keep our magazine, we'll tell you why a million or so buy each issue in the first place.

Unlike some other decorating publications, we don't offer pie in the sky. Virtually everything we show is affordable and currently on the market. In short, our magazine appeals to doers, not dreamers.

What's more, in addition to newsstands and supermarkets, the majority of our magazines are sold where your products are sold: In department stores and specialty shops.

1,001 Decorating Ideas: Like a good piece of furniture, it's made to last.

1,001 DECORATING IDEAS
You've probably come up with a list of chicken brands you can count on one finger.

This isn't unusual. Most people name the same brand. Research says that it's the only brand of chicken with significant brand awareness among consumers. In fact, it has a higher brand awareness in the New York market than all other brands of chicken combined.

Consumers say that they're not only aware of the brand, but they'll go out of their way to find it. In one month, 10,000 New York consumers called a special number to ask for the name of a store near them that sold this particular brand of chicken.

Stores selling the brand also have something to say. Their chicken business—and profits—are better since they've begun to carry it. (Consumers will gladly pay more for a chicken they know and love.)

Shouldn't your store be taking advantage of this unique situation?

Call you-know-who at 301-742-7161. He'll be happy to arrange for you to start selling you-know-what.

---

103 Silver Award
Art Director: Sam Scali
Copywriter: Ed McCabe
Designer: Sam Scali
Photographer: Phil Mazzurco
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms Inc.

104
Art Director: John Assante
Copywriter: Floyd Stone
Designer: John Assante
Photographer: Robert Swanson
Agency: Doyle Dane Bernbach Inc.
Client: Polaroid Corporation
WHEN IS A CHICKEN NOT A FOOTBALL?

When you sell the less expensive chicken, you don’t have to sell the more expensive chicken. Perdue has brave enough to pay more for it. And, as a result, the store’s store, they do.

Example: a small chain increased their price on the loss by offering Perdue chicken at $2.99 a pound and ended up selling just as many as ever. A medium-sized chain took on Perdue chicken but only. They ended up selling as much chicken at $2.99 a pound. There are other Perdue chicken at a regular price of $1.99 per pound and have very low sales. For these reasons on the loss up 25%. For a large chain that had been selling their loss at 29% for ten consecutive months took up Perdue at $1.99. They then raised the price to 29%. Their volume is up dramatically compared to previous football and chicken prices.

Example: taking out Perdue chicken, call me at 312-742-7701 and we’ll set up an appointment.

And I can’t convince you that your price is higher than the best chicken, you’re selling, do what I’d do. Kick me out.

It took a tough man to sell a tender chicken.

How to deal with Nader:

Tonight, as a public service, we’re going to make you sick.
Are you overlooking an enormous market?

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

To cover this market, Jockey makes two special lines of underwear: Big Man and Tall Man, in a variety of styles: Transit, V neck, Transit and athletic short, brief, boxer and Midway.

Each line has a greater profit margin than regular sizes. So you can make big money by putting big men in your underwear.

Jockey Tall Man and Big Man Underwear

A face only a mother and 5½ million readers could love.

These days, the hockey goalie makes Frankenstein's monster look like a move star. But every month, Sport Magazine's audience adds this monster, along with a whole tribe of 5-foot-9 and 300-pound brutes.

In fact, Sport Magazine's action circus and penetrating editors don't just report the mayhem these athletes are creating. They surround our readers with it. Make them part of the fury on the ice. The violence on the turf. The despersion on the courts. The ferocity from past the roar of the arena into the nois of the locker room. Into the pride and form a player takes home with him.

And while Sport surrounds fans with more and more action, advertisers are surrounding them with more and more products.

Last year we scored an unbelievable 25% increase in ad pages over the year before. And our winning streak, now extended to 23 consecutive months of growth. Advertisers are simply betting Sports golden rule that when our audience grasp all the excitement on our editorial pages, they don't sit up when they come to our ad pages.

Sport delivers an audience concentration that no other magazine could; 94% male, with over half between the prime age of 18 to 34. And 70% young; the prime reader of the prime. And it is surrounded with unchallenged authority at an unbeatleable price.

If you are interested in reaching this entire audience, please contact:

Sport Magazine

111

Designer: Bernie Zlotnick
Copywriter: Irwin Rothman
Artist: Hiroshige
Client: Pioneer-Moss Reproductions

112

Art Director: Frank Biancalana
Copywriter: Ethan Revain
Designer: Frank Biancalana
Artist: Charles White III
Agency: Lee King & Partners
Client: GATX
It's impossible to know everybody in a big company.

But it is possible to make sure they belong.
Trade Magazine / Single

113
Art Director: Bernie Zlotnick
Copywriter: Irwin Rothman
Designer: Bernie Zlotnick
Photographer: Irwin Rothman
Client: Pioneer-Moss Reproductions

114
Art Director: Dennis Mazzella
Copywriter: Ron Holland
Designer: Dennis Mazzella
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates

116
Art Directors: Lee Epstein
Norman Schwartz
Copywriter: Andy Certner
Designers: Lee Epstein
Norman Schwartz
Photographer: Tony Petruelli
Agency: Doyle Dane Bernbach Inc.
Client: Polaroid Corporation

117
Art Director: Paul Jarvis
Copywriter: John LaRock
Designer: Paul Jarvis
Photographer: Callor/Resnick
Agency: DKG Inc.
Client: Corning Glass Works

118 Distinctive Merit Award
Art Director: Joe Gregorace
Copywriter: Peter Nord
Designer: Joe Gregorace
Photographer: Dave Spindell
Agency: Solow-Wexton, Inc.
Client: ILGWU
There are some things only glass can do right.

In the twenties, lettermen loaned these sweaters to their girlfriends. Fifty years later, guys are ready to take them back.
The country on the right spends more in the store than the one on the left.

Last year, Canadian retail sales amounted to almost $30 billion. Black American retail sales amounted to about $36 billion. If that figure were a Gross National Product, it would make Black America the ninth largest nation in the world.

Yet such buying power has been pretty largely ignored by consumer goods producers. And, while white middle class families have coupons and samples coming out of their ears, black middle class families rarely have them coming into their homes.

And when they do, either the mail or door knob delivery methods are used. Which produces very little efficiency and even less impact.

Which brings us to us.

We're Segmented Sampling, Inc., a partially black owned and totally black staffed company that uses in person sampling—we call it SampleDrop Selling—to reach, sell and hold 1.4 million black middle class families in 25 major cities.

Black representatives, trained and employed by us, visit their neighbors, leaving with each head-of-household an attractively packaged box of non-competitive product samples and coupons. As well as a selling message. To guarantee delivery, a signed receipt is always obtained. 30 days later, each sampled family receives a mailer nudging them to purchase the sampled products.

What SampleDrop Selling does is buy your product the loyalty of the most brand conscious, brand loyal consumer on the market.

What it also does is work. In Baltimore and Detroit, boxes made up of products from Bristol Myers, Chesbrough Pond's, Colgate-Palmolive, Consolidated Cigars, General Foods, Gillette, Mennen and Nestle were given to 40,000 black families. After almost three months recorded brand share increases averaged more than 15 points.

SampleDrop Selling goes national this fall. And right now, reservations are being accepted for those product categories not already reserved.

But hurry. Call us. There's a lot of green in Black America.

*Segmented Sampling Inc. is affiliated with Chase Manhattan Capital Corporation*
Bob Versandi was spraying bicycles.
Then he unplugged the fan.

Explosion-proof equipment could have prevented the fire.

And G. R. Graybar has it.
The kind of electrical equipment you need in areas where you find hazardous vapors: Green Ducts, Or easily ignitable fibers and fumes.
That covers a lot of industrial and commercial areas. And a lot of equipment. Like suction house, blowers, motors, controls, lights, receptacles, brad tools. To name just a few.

But G. R. Graybar has it.
And if you’re not sure about where you stand, check us.
We’re right in your backyard. We’re your local supplier... because we’re at over 150 locations across the country.

We supply electrical equipment from over 1,000 manufacturers - and by ordering from one source, you save time. troubleshoot.

Call G. R. Graybar. We’ll take care of your complex needs. And keep you from blunting your work.

Graybar Electric Company, Inc.
420 Lexington Avenue, New York N.Y. 10017.

Go to the source: Graybar.

All these changes can be confusing.
You know, of course, that new electrical installations, in hazardous areas, require explosion-proof equipment.

But hazardous areas in existing buildings now require the same.

That brings up problems.
So if you’re not sure about where you stand, check us.
We’re right in your backyard. We’re your local supplier... because we’re at over 150 locations across the country.

We supply electrical equipment from over 1,000 manufacturers - and by ordering from one source, you save time. troubleshoot.

Call G. R. Graybar. We’ll take care of your complex needs. And keep you from blunting your work.

Graybar Electric Company, Inc.
420 Lexington Avenue, New York N.Y. 10017.
Our readers are not only interested in decorating their homes, they're experts at feathering their nests.

In fact, the 1,001 readers' median income is $14,255. That's a substantially higher figure than other decorating magazines offer, including House Beautiful ($11,660) and House & Garden ($11,680).

What this means is that the readers of our magazine can afford to buy the products in it—in other words, they're buyers, not browsers.

What's more, virtually everything we show editorially is affordable and currently on the market. So, what a family saves by decorating one room, they can spend beautifying another.

Which is one more reason over a million people buy each issue of our magazine and why 58.4% of them keep it around the house for at least three years.

And since our magazine decorates so many homes, your ads should be decorating our magazine.

O U R  D E C O R A T I N G  M A G A Z I N E
S O  L O N G  I T  B E C O M E S  A  P I E C E
O F  F U R N I T U R E.

According to studies, 50% of the people who lay their hands on our magazine hold on to it for at least three years. So when you run an advertisement in 1,001 Decorating Ideas, it will usually be decorating a home for a long time.

Which means your ad will be read while other ads are being forgotten.

And now that we've told you how long people keep our magazine, we'll tell you why a million people buy each issue in the first place.

Unlike other decorating publications, we don't offer pie in the sky. Virtually everything we show is affordable and currently on the market. In short, our magazine appeals to doers, not dreamers.

What's more, in addition to newspapers and supermarkets, the majority of our magazines are sold where your products are sold: in department stores and specialty shops.

1,001 Decorating Ideas. Like a good piece of furniture, it's worth to last.

O U R  D E C O R A T I N G  M A G A Z I N E
G E T S  T H E M  T O  S P E N D  I T.

Unlike some other magazines, 1,001 Decorating Ideas isn't filled with the stuff dreams are made of. Instead, it's filled with the stuff real living rooms, bedrooms and kitchens are made of. Virtually everything we show is affordable and currently on the market.

Which could be why about a million people buy each issue of our magazine and why 58.4% of them keep it around the house for at least 3 years. And that brings us to why advertisers buy our magazine.

First of all, since our magazine becomes a permanent member of the household, so do the ads in it. Even more important, however, women don't look through our magazine with an eye to looking, they look with an eye to buying.

So, they not only buy our magazine, they buy what's in it, too.

Which is nice to know if you have something to sell.

O U R  D E C O R A T I N G  M A G A Z I N E
We're putting our fake fur on television alongside our competition's.

Our warp knits are six months ahead of the times.
Our deliveries aren't six months behind the times.

We have a genius group of designers. Guys who consistently come up with the ideas the rest of the industry consistently copies. And we have a 140,000 square foot, science-fiction type plant that enables us to make fabrics others can't.

This marriage of brain power and machine power produces the most originally conceived and perfectly made warp knits available for men's and women's wear.

What's more our new plant, complete with it's own dyeing and finishing facilities, enables us to do something else very unusual in warp knits; maintain a respectable delivery schedule.

Timme warp knits: We do our darndest to design ahead of our time. And deliver on time.
"Leave the XP-4 out one time and they stomp all over you."

"We jes feed them critters XP-4 and let the chips fall where they may."

"Never mind the cash. Just stuff the XP-4 in a feed bag."

FMC Announces The Great XP-4 Rush.

"We opened up a rich new line of supplemental feed phytases. XP-4 is the best money can buy. Best of all, due to its high pH, it is extremely palatable to poultry and livestock.

When 10% of XP-4 is readily available from XP-4 and stimulates rapid healthy growth. Formulated into phony or mixed FMC XP-4 easily outspot even the best-feeding feed. And of course, XP-4 conforms to the purity requirements of the Association of American Feed Control Officials.

The value is in the XP-4 from FMC. For samples, write FMC Chemicals, Inorganic Chemical Division, 625 Thirteenth Street, New York, N.Y. 10012."
Roy Vanoni grew walnuts for cash. Now he shells out cash to grow walnuts.

Roy Vanoni is a banker today, but he grew up on his family's farms in California, where he learned about raising walnuts, almonds, apricots and alfalfa.

At college he majored in agronomy, then spent two years doing research at U.C. Davis, and four years on a job selling fertilizers and pesticides.

After learning all that about farming, he came to Crocker to learn about banking.

At Crocker he spent a year as an agricultural trainee, two years as an agricultural field representative, and four years as an agricultural loan officer.

Now he is Assistant Vice-President and Manager of Crocker Bank's Woodland office.

With a background like that, obviously Roy Vanoni is a banker who knows a lot about farming. At Crocker, that's not unusual. Because helping farmers is a big part of our business.

People like Roy are the reason we're well known when it comes to farming. We didn't get that way just because we know your business. We got that way because we know yours.

Wayne Phelps knew about beans before he knew beans about banking.

Wayne Phelps is a banker today, but he grew up on a farm. He learned about the land and how to farm it from his farm. He learned about farming from his family.

At college he majored in agricultural economics, then spent a year at U.C. Davis, and four years in sales.

After learning all that about farming, he came to Crocker to learn about banking.

At Crocker he spent a year as an agricultural trainee, two years as an agricultural field representative, and four years as an agricultural loan officer.

Now he is Assistant Vice-President and Manager of Crocker Bank's Woodland office.

With a background like that, obviously Wayne Phelps is a banker who knows a lot about farming. At Crocker, that's not unusual. Because helping farmers is a big part of our business.

People like Wayne are the reason we're well known when it comes to farming. We didn't get that way just because we know your business. We got that way because we know yours.

Tom Martin took care of a dairy farm before he started taking care of dairy farmers.

Tom Martin is a banker today, but he spent most of his life helping farmers. He started with a dairy farm before he started with a bank.

Tom Martin took care of a dairy farm before he started taking care of dairy farmers. He learned about farming before he started a job in banking.

At Crocker, that's not unusual. Because helping farmers is a big part of our business.

People like Tom are the reason we're well known when it comes to farming. We didn't get that way just because we know your business. We got that way because we know yours.

Fred Busch helped grow cotton before he helped cotton farmers grow.

Fred Busch is a banker today, but he spent most of his life helping farmers. He started with a dairy farm before he started a job in banking.

At Crocker, that's not unusual. Because helping farmers is a big part of our business.

People like Fred are the reason we're well known when it comes to farming. We didn't get that way just because we know your business. We got that way because we know yours.
We think you should get as much out of your Employee Benefits Program as your employees do.

It starts with appreciation.
When your employees appreciate all the benefits you're giving them, they're more willing to give of themselves. Their respect, their loyalty, their enthusiasm.

But if an employee doesn't realize exactly how much he's getting out of your company, he may just decide that your company is not for him.

Which means that motivating your employees depends as much on explaining their benefits as it does on providing them. That's where we can help you. We're Benefacts.

We can provide each one of your employees with a personalized annual statement that completely details every one of his benefits.

In plain dollars and cents English, or computerized gobbledegook.

At the same time, the statement itself will impress him. A lot. Benefacts statements are custom-designed, especially for your company, handsomely illustrated, and carefully printed on quality stock.

We were the first to offer this kind of service. Today, over 800 leading companies don't use anything else—in house or otherwise. In fact, we put together more statements for more companies and employees than all our competitors combined.

We think you should get as much out of your Employee Benefits Program as your employees do.
WE'RE TEACHING
A LOT OF AMERICANS
A SECOND LANGUAGE.
ENGLISH.

Throughout America, people are trapped in their own communities, unable to talk their way out.

They're imprisoned behind an insurmountable barrier because they can't speak English.

And since existing language programs reach only a few people, many Americans spend a lifetime trying to pick up a language they should be able to learn in a year.

But in San Francisco, things are changing.

A committee of Chinese citizens sought the help of KPIX, Group W's television station. Working with the community, KPIX helped create a new Chinese language curriculum and handbook and then televised sixty-five half-hour TV programs entitled "How Young You" (Practical English). The shows were so successful an appliance store in the area had a run on TV sets.

In Boston, a series for Spanish-speaking youngsters ("Que Pasas") was produced and televised by Group W's WGBH TV in cooperation with the Massachusetts Executive Committee for Educational Television. The programs were later rerun in public schools by the Route 6 educational TV station.

Both language English programs have been aired by other Group W stations. And there's interest in other cities, as well as by the Federal government in similar programs elsewhere.

Putting words into action is something responsible broadcasters believe in strongly.

And Group W stations like KPIX and WURV-TV prove it.

Broadcasting does more with problems than talk about them.

GROUP W
WESTSHORES ADVERTISING COMPANY

IN SOME STATES
YOU CAN SPEND YOUR WHOLE LIFE
PAYING FOR A CRIME
YOU NEVER COMMITTED.

GROUP W

MAYBE THE BUILDING
YOU THOUGHT WAS FIREPROOF
IS REALLY ESCAPEPROOF.

GROUP W

MAYBE WE'LL BE BETTER OFF
KEEPING DRUG OFFENDERS ON THE STREET
INSTEAD OF IN JAIL.

GROUP W

At this moment, Air Force planes are being tested for special assignment in the forests of the west coast.

When they go into action, it could signal the end of devastating forest fires and the floods and mudslides which follow in their path.

This could greatly reduce the loss of 64 million acres of forest a year. At the cost of some $600 million. Every year.

The idea originated with Group W's Los Angeles radio station, KFWB.

There were thousands of surplus Air Force planes gathering dust. Why not convert some of them into tankers, loaded with a fire-retardant chemical? Then, when brush fires broke out, the planes could be there in a matter of minutes.

KFWB proposed the plan in a series of editorials. And the first wave of support began rolling in. Not just from the public but also from municipal government, the California legislature, Congress and the Air Force.

A year after the first radio editorial, a National Guard plane made eight test runs over a fire in Santa Barbara. And the technique worked.

The Air Force has now promised enough planes for a national fire-fighting program. The chemicals they drop will not only extinguish fires but will, at the same time, fertilize the scorched earth.

Putting words into action is something responsible broadcasters believe in strongly. And Group W stations like KFWB prove it.

Broadcasting does more with problems than talk about them.
What is an idea worth?

Nobody believes advertisingese.

How to deal with Nader.

129
Art Directors: Ron Becker
Larry Osborne
Copywriters: Larry Spector
Marshall Karp
Marc Shenfield
Designer: Ron Becker
Agency: DKG Inc.
Client: Westinghouse Broadcasting Company

130 Silver Award
Art Director: Dick Calderhead
Copywriter: Dick Jackson
Designer: Barbara Schubeck
Art Source: The Bettmann Archive
Agency: Calderhead, Jackson Inc.
Client: Calderhead, Jackson Inc.
WHEN IS A CHICKEN NOT A FOOTBALL?

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

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

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

A medium-sized chain took on Perdue chickens exclusively. They used to have sales on chicken at 29¢ a pound. They now sell Perdue chickens at a regular price of 39¢ per pound and have very few sales. Yet their volume on chickens is up 25%.

A large chain that had been selling chicken at 29¢ for ten consecutive months took on Perdue at 35¢. Then they raised the price to 39¢. Their earnings are up dramatically compared to previous football chicken prices.

If you'd like to talk about taking on Perdue chickens, call me at 301-742-7161 and we'll set up an appointment.

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

It takes a tough man to sell a tender chicken.

HOW I BECAME THE CHIQUITA OF THE CHICKEN BUSINESS.

By Frank Perdue

First I identified my top-selling Perdue chickens with special wing tags to separate them from the competition. Then I went on television, radio, and down into the stores to tell people how good my chickens are. I told them about my rigid quality standards. And offered them more white breast meat (90% versus 85% at most of the other brands) and tender chicken with perfect proportions of Perdue chickens.

I knew what people don't go into stores and ask for chicken巴黎se. Paris (first sale to Perdue. In fact, Perdue has a list and keeps the highest-selling brand (Perdue) in New York. You may say it's the top ten items in the chain supermarket around town.

If you're selling a chicken that's top ten in the supermarket, why not ask for Perdue? Call my Sales Manager, Tom Robinson, at 201-243-9732 to get information. If you're not a hogs shoe tie it up again. Ask at your favorite chicken store for Perdue chickens.

It doesn't mean you just sell a tender chicken.

QUICK. NAME A CHICKEN.

You've probably heard with a list of chicken brands you can count on one hand.

This isn't unusual. Most people name the same brand. Research says that it's the only brand of chicken with a significant brand awareness among consumers. In fact, it has a higher brand awareness in the New York market than all other brands of chickens combined.

Consumers say that they're not only aware of the brand, but they'll go out of their way to find it. In one month, 10,000! New York consumers called a special number to ask for the name of a store near them that sells this particular brand of chicken.

Store managers also have something to say. They say chicken business and profits are better because they've begun to carry it. (Consumers will gladly pay more for a chicken they know and love.)

Shouldn't your store be taking advantage of this unique situation?

Call you-know-who at 301-742-7161. He'll be happy to arrange for you to start selling you-know-what.
Recruit better jocks for your teams.

You pay a lot of attention to the kind of equipment you sell your team. And you keep up with all the latest advances in shoulder pads, basketball shoes, baseball gloves, sports uniforms.

But maybe you've missed one big improvement in sports equipment: Bike's Pro 10 Supporter. It's the best jock ever developed for your team at all levels. Because not only is it more comfortable with no-roll leg straps and 3" waistband, but it gives better support with the nylon-reinforced, porous-knit pouch, and it holds up better than any other jock after repeated washings and dryings. That makes it perfect for every team from Pop Warner to the Pros.

It's the finest supporter Bike's ever made. The Pro 10. The deluxe jock.

1. Double main seam and extra waistband
2. No-roll leg strap to avoid injury. Avoid rolling or bouncing after many washings. And it's rubber-coated to stay one setting.
3. Non-reinforced, porous-knit pouch for extra comfort and support. Don't create uncomfortable gaps which cause the strain upon repeated washings and dryings.

For a copy of the entire line of Bike products, write:

Bike
P.O. Box 171
Rockaway, N.J. 07866

There's nothing sadder than a washed-up jock.

Maybe you should wear two jock straps.

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

132
Art Directors: Ralph Moxcey, Ken Amaral
Copywriter: Scott Miller
Designer: Ralph Moxcey
Photographer: Bill Bruin
Agency: Humphrey, Browning, MacDougall
Client: Kendall Company
"Above everything else," George Jean Nathan declared, "a musical is first and last a girl show."

That was in the 20s and 30s. Before women's liberation and short mores.

Newsweek Reporter Lorraine Kish found that most magnifications of sex objects, the showgirl, was not only alive and kicking on Broadway, but under all that flesh there was a woman.

Charlotte Ryan ("A Funny Thing Happened on the Way to the Forum") not only has the kind of body that male chauvinist pin-up dream of, she's pretty, direct and "freaked out" by an Indian Guru. "I dug being a sex object," she says. "What else is it all about? I'm a damned good dancer and I know it. I have the potential to do a lot more, but I think that's pretty much true of everyone."

Suzanne Briggs ("Follies") is the ultimate in chic crudity. "I always aim for an elegance along with the sex thing I mix it with," she says. Men are inclined to send flowers or a bottle of champagne backstage. It kind of gets in your blood. There's no way I could work in an office now."

Ursula Messcherteer (also in "Follies") has a somewhat darker viewpoint. "There's no future in being a showgirl. Just beauty isn't that important any more."

"Ain't Supposed to Die a Natural Death" has a new kind of showgirl. She's black and beautiful Barbara Alston. "When we were kids my brother would say 'You're not going to do that dance in public are you?' But in the house we'd let it all out."

It was all let out in Newsweek (May 22). Senior Editor Jack Kroll wrote the story, "Girls! Girls! Girls!" was more than just an ordinary theater piece. It was a window that let Newsweek's 15 million adult readers world-wide (80 million of them males) look into the lives of the girls most men dream of and not many (not even Newsweek readers) know.

The all-American sex object is alive and kicking.

Newsweek
Bad News For IBM.

Dictaphone introduces the Thought Tank.

A new kind of continuous-flow thought processor that outdates conventional dictating equipment.


If Dictaphone Corporation Doesn't Use Dictating Machines, Why Should You?

The Thought Tank by Dictaphone
You can sell Dickies for the same price as cheap pants.

A Dickies salesmen may try to high-pressure you into a smaller order.

Dickies can help keep your business from running you.

Why stake your good name on pants that don't have any?

Only Dickies work clothes come in these popular sizes.

We've put some of our most successful customers out of business.

If you're still doing your own inventories, maybe you should change your pants.

A Dickies salesmen actually shows up when you need him!

Now millions of people can pick up your pants at home.
Instant Non-food.

You're looking at the new Number 1 in non-foods, in chain after chain.

We've always had the reputation to be the fast-developing superstore in non-foods. Now we've got Polaroid Colorpack Film.

It's a hero film, in fact. That's about the only word at the moment.

It's a color film, in fact. That's about the only word at the moment.

It's a color film, in fact. That's about the only word at the moment.

It's a color film, in fact. That's about the only word at the moment.

Polaroid Colorpack Film

The next best thing to food.

60-second pictures. The next best thing to food.

You're looking at the new Number 1 in non-foods, in chain after chain.

Think of it as 20 cans of soup.

You're looking at the new Number 1 in non-foods, in chain after chain.

Polaroid Colorpack Film.
The next best thing to food.
WPRO has a very unusual kind of children's program. It's only for kids who've run away from home.

One of the stations of Capital Cities Broadcasting. We talk to people.

The guys at WKBW dreamed up a great new scheme to help Buffalo's 20-mile march on hunger. They shut up and marched.

One of the stations of Capital Cities Broadcasting. We talk to people.

For one unforgettable week last May, every radio and TV station in Philly were on the same wavelength.

One of the stations of Capital Cities Broadcasting. We talk to people.

To get anything done in this world, WKBW believes you've got to have the guts to upset a lot of people at least once a week.

One of the stations of Capital Cities Broadcasting. We talk to people.
The move up in this crime reports is duly noted and the right courses are taken by the F.B.I. and local police to check for results. One of the most important agencies to curb this type of crime is the National Crime Information Center, which is a nationwide system that tracks all criminal activity and helps law enforcement agencies across the country.

In Cleveland, WSBO-FM explores various personal protection services. The station offers a wide range of services including background checks, fingerprints, and even personal security consultations. However, as with any service, there are limitations and drawbacks to each.

Moreover, WSBO-AM promotes a variety of community programs to help prevent crime. Some of these programs include a youth crime prevention program, a neighborhood watch program, and a community safety awareness program. These programs are designed to educate and empower residents to take an active role in keeping their community safe.

In conclusion, crime is a significant issue that affects all of us. It is important that we all work together to prevent crime and protect our communities. By staying informed and being proactive, we can make a difference in the fight against crime.
ABC Stations' news.  
People watch us to learn what's going on in the world.

ABC Stations' movies.  
People watch us to escape from what's going on in the world.


The people who spend the most money spend their time watching us.

Without taking the seriousness out of the news, we took the stuffiness out of the newscast.

A Criticism of television news from someone who knows, for a change.

Somehow we manage to tell people what's going on in the world, and still make a lot of friends.

Art Director: Allan Beaver  
Copywriter: Larry Plapler  
Designer: Allan Beaver  
Photographers: U.P.I.  
Agency: H. E. Mahoney & Associates  
Client: ABC Owned Television Stations
What took Charlie Moss so long?

A professional who has become so successful in today’s business world that he commands sizeable profits as well as respect.

And a 3-piece suit to boot.

But what, turned the officer on? Because it’s not to be confused with the serious stuff.

And he detected, by a second intimation what he perceived was 75% in Business Week.

Charlie knew he was in the thick of it, as his business suit was a Business Week in a week.

He believed he had for those small boyhood roots, a man in a mobility of movement, a man in a mobility.

Most of 120 volunteers and observers alone.

And yet didn’t know it, the auditor.

Is the data more important accounts, he was.

(Copyright and Assigned custom in)

U.S. 382,582

Afterall, Business is.

Business Week

Art Director: Dave Perl
Copywriter: Hal Freedman
Designer: Dave Perl
Artist: Jerry Pinkney
Photographers: Carl Fischer
Pete Turner
John Paul Endress
Ursula G. Kreis
Robert Little
Caccione/Sheehan
Agency: Warren, Muller, Dolobowsky
Client: Business Week
Hi-Yo, REA! Awaaay!

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

Hi-Yo, REA! Awaaay!

"REA Air Express rides again!"

The only Air Express is REA Air Express, (because only REA is in partnership with all 33 airlines, reaches 522 airports, and serves 22,000 communities). Read this list of how we can help you beat your competitors:

1. Only REA Air Express has priority air service.
2. Our pricing is competitive, and includes the height (except Alaska) above or below REA is charged. And we deliver faster than the competition.
3. We're an express to go on the first available plane.
4. 99% of all REA Air Express shipments are delivered to major cities within 24 hours, 70% within 24 hours, 12 hours and delivered the same day.
5. Air is not the only REA Air Express is now the fastest period on water. "We'll fly" the airplanes out of port and deliver, ship and load to a ship around all our shippers' needs.
6. When we can't pick up your air delivery, and another ship delivers it, so we lose.
7. Pick up and delivery is always in our hands.

REA Air is the future.

Every year the gap between surface prices and Air Express prices narrows. We proved 10,000,000 times last year that REA Air Express is the biggest, fastest carrier of small shipments known to mankind (at near the speed of sound)!

Hi-Yo, REA! Awaaay!
How Kingfish Isaacs sold coaches on giving their players Southern Comfort before every game.

Kingfish Isaacs has been drunk for twenty-five years. Drunk with an idea. Saturated with a concept. Intoxicated by one goal. Through the days as a player, as a coach, as a sports retailer, right up to the day he walked into Southern Athletic.

What obsessed Kingfish was the idea that nobody, but nobody in sports equipment manufacturing was really player-oriented.

And the best example of that problem was uniforms.

Jerseys used to drive players to drinking. Kingfish played football twenty-five years ago at Wake Forest. And, in many ways, the football equipment of those days seemed pretty crude those days.

But, even then, the uniforms looked great from the stands. Those jetblack jerseys with the dinky gold pants looked pretty up-and-running good to the fan in row Z.

For the players, it was another story. Because the jerseys were wool or maybe heavy cotton. The pants were combat nylon. And the players were about to die in their tracks. They would have driven as hard for six drops of water as for six points.

The problem was, sports uniforms were always designed by some guy up in row Z, not by a player or a coach.

How Southern Comfort solves a ball player's problems. That was all before Southern Comfort, Fred Isaacs' miracle fabric. Here was a fabric for both jerseys and pants that would look better, feel better, and wear better than anything before it.

The reason it does all that is a process called transverse-trangular knitting. That's what made double-knit and interlock obsolete.

That's what makes Southern Comfort the fabric that absolutely won't run. The best breathing fabric yet. The fabric that won't let dirt in.

The fabric that fits closer, looks better, and gives less tackling surface. The fabric that won't absorb moisture. The fabric that gives maximum perspiration evaporation. The fabric that is stronger, and has the maximum recovery of shape. The fabric with the best breath dissipation. The most brilliant colors.


And that's why, if you're not giving your players Southern Comfort uniforms, we'd love to talk to you.

If you still haven't written Kingfish, Knoxville, read this. Kingfish wants to tell you about his miraculous Southern Comfort uniforms almost as much as he wants to tell you about his greatest victories as a coach.

Write Southern Athletic, Box 686, Knoxville, Tennessee 37901.
This is the kind of tv we do.

143
Art Director: Rod Capawana
Copywriters: Charles Sawyer
Tyler Kaus
Photographers: Charles Wiesehahn
Bob Blechman
Rod Capawana
Agency: Warner, Bicking & Fenwick, Inc.
Client: Warner, Bicking & Fenwick, Inc.

This is the kind of print we do.

WB&F
Warner, Bicking & Fenwick, Inc.
866 United Nations Plaza, N.Y., N.Y. (212) 759-7900

This is the kind of trade we do.

WB&F
Warner, Bicking & Fenwick, Inc.
866 United Nations Plaza, N.Y., N.Y. (212) 759-7900

Art Director: Ben Wong
Copywriter: Bob Lackovic
Designers: Ben Wong
Dave Willardson
Artist: Dave Willardson
Agency: Wenger-Michael, Inc.
Client: Fender Musical Instruments
The world's favorite road machine

Having Fender means heading on the road. With a Fender Precision Bass it means traveling with the best electric bass. Professional musicians choose a Fender bass more than any other. Together with a Fender Bass case you'll have companions who never lose you down.

Make your travels easier, go with Fender.

The world's favorite space machine

The world's favorite record machine

The world's favorite clogging machine

The world's favorite blender machine

The world's favorite thriller machine
American Electric Power puts on the fifth of the world's largest double reheat boilers.

If they're giving you trouble, we'll pulverize them.

Our steam generator design began with an ideal.

We've developed a certain sensitivity to NOx emissions.

Under the octane gun.

The fine map, and beyond. How we can help.
POLAROID AND THE EMERGENCE OF FYDEL JONES.

Fydel Jones is a recovered Cuban defector and a former worker in the bomb team program of Polaroid.(Jones entered the program shortly before it was dismantled.)

Jones decided to defect while working on a team of photographers resulting in a bomb. The device he built leaked, and it was decided that Jones needed to be hit with an optical pyrotechnic for the bomb team program to continue. The optical pyrotechnic is a type of bomb made to look like a camera, which was used to photograph the bomb team's activities.

We present this information in a manner that will make it clear to the reader that Jones was a part of the bomb team program, despite his earlier exit from it. This story is told through a series of photographs that illustrate the bomb team's activities, as well as Jones' role in it.

The identity crisis and how to get a little recognition.

The instant image and tumor detection.
Trade Magazine/Campaign

147
Art Director: Frank Biancalana
Copywriter: Ethan Revisn
Designer: Frank Biancalana
Artists: Charles White III
        David Wilcox
        Paul Davis
Agency: Lee King & Partners
Client: GATX

148
Art Director: Clyde Davis
Copywriter: Fred Mann
Designer: George Toubin
Photographer: Henry Sandbank
Agency: Klemmer Advertising Agency
Client: Pfizer Inc.
Pharyngitis/tonsillitis from the pathogen's point of view

Vibramycin (doxycycline) penetrates tonsillar tissue to reach susceptible pathogens

Therapeutic tissue concentrations contribute to the clinical effectiveness of Vibramycin in bacterial throat infections. Vibramycin is active against a wide range of susceptible bacteria including strains of such causative organisms as Streptococcus pyogenes and Hemophilus influenzae.

Vibramycin is valuable in the treatment of tonsillitis due to susceptible pathogens because it reaches high concentrations in tonsillar tissue (see table below).

<table>
<thead>
<tr>
<th>Concentration</th>
<th>Time</th>
<th>Vibramycin</th>
<th>Penicillin</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0 µg/mL</td>
<td>1 hr</td>
<td>1.0 µg/mL</td>
<td>&lt; 0.5 µg/mL</td>
</tr>
<tr>
<td>4.0 µg/mL</td>
<td>1 hr</td>
<td>4.0 µg/mL</td>
<td>&lt; 0.5 µg/mL</td>
</tr>
<tr>
<td>10.0 µg/mL</td>
<td>1 hr</td>
<td>10.0 µg/mL</td>
<td>&lt; 0.5 µg/mL</td>
</tr>
</tbody>
</table>

Vibramycin is a valuable antibacterial agent in the treatment of tonsillitis due to susceptible pathogens because it reaches high concentrations in tonsillar tissue.
149
Art Director: A. Neal Siegel
Copywriter: Roger Ross
Designer: A. Neal Siegel
Photographer: Phil Marco
Agency: Smith Kline & French Laboratories
Client: Smith Kline & French Laboratories

150
Designer: Bernie Zlotnick
Copywriter: Irwin Rothman
Artist: Hiroshige
Client: Pioneer-Moss Reproductions
WHAT THE WELL UNDRESSED MAN IS WEARING THIS YEAR.

Jockey International Skants

Jockey Fashion Underwear. Millions of American men would feel naked without it.

Are you overlooking an enormous market?

For approximately four million American men, who are now accustomed to wearing undergarments that are much too small, now is the time to make money by capitalizing on the enormous market. Our minimum order quantities are: large, one gross; extra-large, one gross; and 200 plus. For our complete line of products, write to: Consumer Sales Department, Jockey Fashion Underwear, P.O. Box 773, Maiden, Massachusetts 02060. Include your name, address, and the name of the Jockey Fashion Underwear products you desire. No obligation.
Tomorrow night, anybody from Yonkers who shows, wins.

YONKERS AREA NIGHT ADMISSION COUPON

That's right, anybody from Yonkers who shows up at Gate 5 tonight with this coupon gets into the grandstand for just a 75¢ service charge. Which means you'll come out $1.50 ahead before the first race.

Now how can you beat that?

THE NEW YONKERS RACEWAY

“Some of those skinny models come in for Dinner and I tell you they eat more than my Pro Football players.”

CHARLEY O

I'll sell you a good steak for lunch. For dinner. For supper. After the theatre. All day Saturday. Even on Sunday at My Merciful Brunch. And you can drink to that.

Charley O's

"Solid drink and good food. That's my theory."
TO GET IN TOUCH WITH A PERDUE CHICKEN, CALL 800-243-6000.

Tell the operator you want a tender, golden-yellow, juicy, succulent, young Perdue chicken. Then tell her where you live. She'll tell you where to go. There is no charge for this call, this service is free.

In Conn. call: 1-800-882-6500.

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

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

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

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

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

Free Abortion Referral Service from ZPG-New York

"My gravy is fine. It's what's underneath that makes me cry."

...
WE'RE LOOKING FOR BROKERS WITH A PAST IN FUTURES.

If you know your way around hog runs, platinum lores and soy bean fields, Hornblower would like to hear from you.
We need good people who can sell. And Hornblower will give you every opportunity to prove how good you are. We do it by limiting a major obstacle: competition. At Hornblower, only commodities specialists deal in commodities.
To help you move fast, Hornblower runs telephone hot lines direct to the commodities exchanges. Push a button and you're talking to a Hornblower man right on the floor. You can place an order, change an order, change your mind and get confirmation while your customer's on "Hold."
Since research is crucial to you, we give our analysts incentives to be right. How much they earn is based on how accurately they analyze.
If you think your future in futures might be brighter at Hornblower, contact us. Send a resume of your educational and business background, along with specifics on your commodities experience to: Mr. Robert Robens, National Commodity Sales Manager, Hornblower & Weeks-Hemphill, Noyes Incorporated, 72 West Adams Street, Chicago, Illinois 60603. Your inquiry will be held in strictest confidence.

Hornblower
Hornblower & Weeks-Hemphill, Noyes Incorporated
72 West Adams Street
Chicago, Ill. 60603 Tel: 641-5000

154
Art Director: Sam Scali
Copywriter: Ed McCabe
Designer: Sam Scali
Agency: Scali, McCabe, Sloves, Inc.
Client: Perdue Farms Inc.

155
Art Director: Harry Webber
Copywriter: Gene Case
Photographer: Manny Gonzalez
Agency: Case & McGrath Inc.
Client: Graymaster Co., Inc.

156
Art Director: Don Slater
Copywriter: Jim Parry
Agency: Parry Associates
Client: Zero Population Growth

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

158
Art Director: Ray Alban
Copywriter: Tom Nathan
Designer: Ray Alban
Agency: Scali, McCabe, Sloves, Inc.
Client: Hornblower & Weeks-Hemphill, Noyes

159
Art Director: George Lois
Copywriter: Ron Holland
Designer: Dennis Mazzella
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates
The alternative to a wire coat hanger is (212) 489-7794.

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

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

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

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

Free Abortion Referral Service from ZPG-New York

When was the last time you had your period?

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

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

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

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

Free Abortion Referral Service from ZPG-New York

"When my husband says the grace, I'm afraid I know why he's praying."

He's so sweet, he'd never say something I cooked was bad. He'd just say it's "not one of his favorites."

But there's one thing he loves that I make as good as anybody:

Gravy. I make great gravy. I

follow the pictures on the Gravy Master bottle.

The gravy comes out dark and rich and smooth, with a little taste of parsley and things. I've never messed it up yet.

Knock on wood.

Looking for some new recipes?

Write Gravy Master, Dept. AV, Long Island City, N.Y. 11101.
See everything from N to N.

Israel is the ruins of a 20,000-seat race track the Romans built in 2 A.D. And Greek relics. And caves that Stone Age men lived in 120 centuries ago. And 20 minutes later it’s “Love Story” in a Hadia theatre. Or Tel Aviv’s version of the Beatles, singing “My baby does the Henky Penny” in a discotheque. Israel is also a Mediterranean Miami Beach called Heritza. Where you can check into a luxury hotel and lie in the sun all day. So you should go home with a tan.

It’s an American film company shooting a television commercial in the Negev. And the Chagall windows in the Hadassah Medical Center.

It’s falafel, laces, kosher cool au vin, and pizzas.

The Hatzivah before a soccer game.

And blocks of shops where you can buy anything from the world’s softest leather trench coat, to a stack of Hebrew comic books.

If you bring your clubs, there’s even golf in Israel.

And if you bring any feeling at all, there are moments that will stay with you forever.

The Wailing Wall on the Sabbath.

The silence at the tombs of Abraham, Isaac and Jacob.

The sight of a blue and white-Magen David-Israeli flag flapping over a children’s village in the Galiliee.

Altogether, there is more in Israel that’s exciting, fascinating, and profoundly moving than you can begin to imagine.

And we’d like to show you every bit of it.

Just call us or your travel agent for more information.

In the words of that old Israeli expression, you’re in for the time of your life.

The Airline of Israel

Keep this near your contraceptive. If it doesn’t work, this will.

Pills, coils, and diaphragms aren’t foolproof. You can get pregnant. And if you want an abortion, we can help you get a legal, safe, inexpensive one.

By an M.D. in a clinic or hospital.

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

So tear out this message and put it in your purse or medicine cabinet. If you forget to take the Pill, at least you won’t forget the number to call:

It’s (212) 480-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

Free Abortion Referral Service from ZPG-New York
Moses would have made a great client. He only had 10 commandments.

The client isn’t always right. But he’s always the client. He usually likes his own ideas best. Delights in changing copy. And even tries to select media. It takes a pretty gutsy advertising man to tell him when he’s wrong. That’s the kind of advertising professional who recommends Industry Week, the gutsy magazine. Industry Week calls things the way it sees them, too. Spansks, Scolds. Management, labor or government. That’s why its 700,000 manager readers prefer it to all other magazines. If you don’t believe us, ask them. We’ll pay for the readership study. How’s that for guts?

INDUSTRY WEEK  
The gutsy magazine.

He was the world’s greatest copywriter. Then they made him Creative Director.

Lost: a great copywriter. Found: a lousy creative director. Good copywriters don’t always make good creative directors. But they sometimes make great media buyers. They know good editorial content when they see it. And they’ve seen it in Industry Week. The gutsy magazine.

They like the way Industry Week calls things the way it sees them. The way it spansks, Scolds. Management, labor or government. That’s why its 700,000 manager readers prefer it to all other magazines. If you don’t believe us, ask them. We’ll pay for the readership study. How’s that for guts?

INDUSTRY WEEK  
The gutsy magazine.

Small Space/Campaign

165
Art Director: Tom Ladyga
Copywriter: Mike Marino
Designer: Tom Ladyga
Agency: Grieswohl-Eshleman Co.
Client: Industry Week

168
Art Director: Frank Ginsberg
Copywriter: Lou Linder
Artist: Burt Blum
Agency: The Marschalk Company, Inc.
Client: Coca-Cola U.S.A.

Some accounts are so shaky even the clients wish they could resign them.

Not all manufacturers make better mousetraps. In fact, some don’t even make very good mousetraps. But it takes a pretty gutsy advertising man to tell them so. The same kind of advertising professional who recommends the gutsy magazine. Industry Week.

INDUSTRY WEEK  
The gutsy magazine.

How do you hire a $40,000 a year media director for only $20,000?

You don’t. $40,000 media directors won’t work for $20,000. And neither will any other: $40,000 talent. Good talent establishes its own value. Just like good magazines. And one of the most valuable media buys these days is in the gutsy magazine. Industry Week.

INDUSTRY WEEK  
The gutsy magazine.
YOUR HOME TOWN MAY PAY YOU NOT TO PAY YOUR TAXES.

One of the newest little tax breaks you'll ever find might be as close as your own city hall. It's called tax-free municipal bonds.

When a town such as your own needs money to build roads, sewers, schools, etc., they will frequently create a municipal bond issue.

Like most bonds, a municipal bond is simply a promise by the state or city to pay back the money they borrowed from you on a specified date, and to pay a steady rate of interest while the bond is maturing.

Unlike other bonds, however, the interest paid on a local tax-free municipal is completely free from federal, state and local taxes.

So your city not only pays you interest—usually 5% to 7%—the interest they pay isn't taxed a cent.

Viewed another way, let's say you're in the 39% tax bracket filing a joint return. You would have to find an investment with a return of 10% to equal the tax-free return from a municipal bond paying 6%.

Depending on your tax situation, municipal bonds may or may not be a smart investment for you. And if they're not, we'll be the first to tell you.

After nearly 100 years in the investment banking business, we've learned a great deal about making money work for people.

And if you spend a few minutes with a Hornblower broker, he'll be more than happy to share this knowledge with you.
**What's the big deal?**

Pontiac '73 is the best new car of '73.
And that means

Myrtle can afford to sell you the great Pontiac '73
at the lowest price. Because Myrtle is the biggest
Pontiac dealer in New York. That's another
big deal.

Myrtle will arrange financing if you wish.
Even with a down payment. That's another
big deal.

Myrtle will get your license and title. That's another
big deal.

Myrtle always wants your car to clean and
dirty.

That's the big deal!

Myrtle Motors Corp.
61-20 Fresh Pond Rd.
Maspeth, Queens
J26-5050

**Sorry. We have no turkeys for Thanksgiving.**

But we have the first great new kid

Firebird

Here it is in all its glory. Sporty, sure

And it is the 1973 Firebird. And it was

Adopted by Pontiac. And it was

Do it again. And it was

When you get the Firebird, you also get

Great cars and great service make Myrtle Motors

the biggest Pontiac dealer in New York.

Myrtle Motors, Inc.
61-20 Fresh Pond Rd.
Maspeth, Queens
366-5050
"If I couldn't find my mamma in the kitchen, I knew she was having a baby."

"I love big tables. I can get more food on them."

"The devil must have tempted Eve with Fettuccine. (Nobody'd cause all this trouble for an apple!)"

"As far as I'm concerned, the Superbowl is still my minestrone."

"Before you marry her, bring her to my place. See if she likes to eat."

"If he's giving you the cold shoulder, stop using frozen foods."

"Nobody ever filed for divorce on a full stomach."

"Be a career woman, but after you learn to cook."

"Nobody ever got in trouble hanging around their kitchen."

Small Space/Campaign

169
Art Director: Dennis Mazzella
Copywriter: Ron Holland
Designer: Dennis Mazzella
Agency: Lois Holland Callaway, Inc.
Client: Restaurant Associates

170
Art Director: Howard Benson
Copywriter: Pat Sutula
Artist: Larry Ross
Agency: Carl Ally Inc.
Client: Pan American Airways
Discover the virgin islands of the South Pacific.

Our tour of Panama includes the discovery of an island 13 miles into the Pacific and 450 years into the past.

16 days to become oriented to Tokyo, Bangkok and Hong Kong.

A tour that takes you from Lisbon to Madrid the long way. Through Morocco.

If you're looking for islands that everybody else has been to, let Pan Am fly you to the South Pacific. And the islands that were the homes of Captain Cook and H.M.S. Bounty's Captain Bligh.

You'll tour Papeete in Tahiti, Nandi and Savu Savu in Fiji and even a few cities in Australia and New Zealand.

Well give you plenty of time to relax in the sun, shop for souvenirs or just lay yourself in the beauty of it all.

While it's still undiscovered.

For more details on the Pan Am South Pacific Mini Holdover, call us.

('Travel agent name and tour price go here.)

This tour is valid April 1 - November 10.

Our tour of Panama includes the discovery of an island 13 miles into the Pacific and 450 years into the past.

This tour is valid April 1 - November 10.

16 days to become oriented to Tokyo, Bangkok and Hong Kong.

A tour that takes you from Lisbon to Madrid the long way. Through Morocco.

You'll be flown by Pan Am to Lisbon. After a few days there, you'll be driven in a deluxe, air-conditioned motorcoach through the historic cities of Portugal and Spain. And the intriguing cities of Morocco. As well as the beautiful countryside in between.

In these cities you'll stay in first class hotels with most of your meals provided.

And the tour will end with a few days in Madrid before you're driven to the airport for your Pan Am flight back.

If you're interested in 22 days of history and intrigue, call us and ask about our Fantasia Tour.

('Travel agent name and tour price go here.)

This tour is valid April 1 - November 10.


**VOLVOS ARE BUILT FOR PEOPLE WHO DEMAND MORE OF THEIR BODIES.**

The Volvo factory is very conscious about body building. Every Volvo is assembled from large steel sections instead of lots of smaller ones. 10,000 spot welds fuse these sections together in a single solid unit.

Then six layers of primer and paint are applied to protect it from rust and corrosion. Which helps explain why Volvo is the car that sells best in Sweden. It's prepared for the worst. If you'd like to have a body like that, come see us. And demand a Volvo.

---

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

Swedish winters are car killers. With dust and raw salt on the road half the year, a car can be eaten away in short order. Unless it's protected as well as a Volvo. Every Volvo in our showroom has two undercoats protecting its underside. Vulnerable body parts are made of anti-corrosive galvanized steel. And instead of shiny chrome trim, which rusts, Volvo has dumpy stainless steel and aluminum, which don't.

So come buy a Volvo from us. Even if the winners aren't kind to it, the years should be.

---

**IS YOUR CAR PASSING INSPECTION BUT FLUNKING LIFE?**

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

---

**DEALER NAME**
Tonight, if you're lucky, you won't have to work like a horse to put your kid through college.

Tonight at Yonkers, in addition to our nine exciting races, we've added another attraction. We're giving away a $2,000 college scholarship to one lucky Yonkers fan. You can use the scholarship for your child, donate it to your favorite organization, or even go back to school yourself. So why not join us? We always like to see folks with a little horse sense.

COLLEGE SCHOLARSHIP NIGHT POST TIME 8:00 PM
THE NEW YONKERS RACEWAY

Tonight at Yonkers, your dark horse could turn out to be a free color TV.

That's right, because tonight we're giving away 3 color TVs after the 9th race. All you need to be eligible for these prizes is your admission ticket. So come on out, because even if you don't win any green, you still might leave with a lot of color.

COLOR TV NIGHT POST TIME 8:00 PM
THE NEW YONKERS RACEWAY

Tonight at Yonkers, even if you don't win any bread, you still get a shot at a toaster.

Or a color TV. Or a black and white TV. Or a stereo set. Or a digital clock radio. Or a microwave. Or an electric mixer.

You see, tonight is Appliance Give-Away Night at Yonkers. And we're giving away 9 great appliances to 9 lucky people.

So stick around after the 9th race. You might be in for a little shock.

APPLIANCE GIVE-AWAY NIGHT POST TIME 8:00 PM
THE NEW YONKERS RACEWAY

Small Space/Campaign

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

172
Art Directors: Bob Kuperman
Tom Stoerrle
Copywriters: Jerry Della Femina
Kathy Cole
Frank DiGiacomo
Designers: Bob Kuperman
Tom Stoerrle
Agency: Della Femina, Travisano & Partners, Inc.
Client: Yonkers Raceway
The main difference between a $150 abortion and a $1000 abortion is the doctor makes an extra $850.

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

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

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

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

Free Abortion Referral Service
from ZPG-New York

When was the last time you had your period?

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

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

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

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

Free Abortion Referral Service
from ZPG-New York

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

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

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

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

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

Free Abortion Referral Service
from ZPG-New York
Anne Boleyn
you were undone.
Your mortal sin
you had no son.

Tonight. The second of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE
Mobil

Catherine of Aragon,
Eighteen years wed;
Banished from court,
And soon to be dead.

Tonight. The first of
The Six Wives of Henry VIII
9:30PM Channel 13 (PBS)
MASTERPIECE THEATRE
Mobil

Jane Seymour.
Reared like a nun,
Just has the strength
To bear him a son.

Tonight. The third of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE
Mobil

Catherine Parr
must compromise.
But she's alive
when Henry dies.

Tonight. The sixth of
The Six Wives of Henry VIII
9PM Channel 13 PBS
MASTERPIECE THEATRE
Mobil

Anne of Cleves
avoids his bed.
A desperate plan
to save her head.

Tonight. The fourth of
The Six Wives of Henry VIII
9PM Channel 13 (PBS)
MASTERPIECE THEATRE
Mobil

Catherine Howard,
young deflowered,
Queen of England,
soon entowered.

Tonight. The fifth of
The Six Wives of Henry VIII
9PM Channel 13 PBS
MASTERPIECE THEATRE
Mobil
"I LOST MY JOB THROUGH THE VILLAGE VOICE."
Besides providing encouragement to leave your boring and irrelevant job, The Voice provides alternatives — film maker, travel agent, cab driver, etc.
New York’s most interesting jobs are in The Voice.
THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.

BUY PROPERTY WHERE IT’S STILL PRIVATE.
You can find country property in the secluded recesses of Vermont, Pennsylvania, Maine or even nearby New York in The Voice classifieds.
On sale at newsstands.
THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.

FREE SUMMER HOUSES FOR RENT.
You’ll find New York’s most emancipated summer houses in The Voice.
On sale at newsstands.
THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.

USE YOUR VOICE TO UNCLOG BATHROOM DRAINS.
You can find a plumber, a carpenter, a furniture mover or practically any other service you might need in The Voice classifieds.
On sale at newsstands.
THE VOICE.
IT KEEPS YOU AHEAD OF THE TIMES.
Shake and bake.

American Airlines to Hawaii

It majors in economics.
It's a lot of cars for the money.

The Audi.

Honor Thy Self.

Johnnie Walker
Black Label Scotch

12 Year Old Blended Scotch Whisky 86.0 Proof. Bottled in Scotland. Imported by Somerset Importers, Ltd., N.Y., N.Y.
For free termite inspection call Terminix.

"At Bruce-Flournoy Ford, we're just as friendly after you buy the car."

Bill Bruce of Bruce-Flournoy Ford
Outdoor/Single

183
Art Director: Walter Kaprielian
Copywriter: Arthur X. Tuohy
Designers: Walter Kaprielian
Peter Welsch
Harold Florian
Katsuji Asada
Arton Associates, Inc.
Artist: J. McCaffery
Agency: Ketchum, MacLeod & Grove, Inc.
Client: Newark District Ford Dealers

184
Art Director: Paul Jervis
Copywriter: Sandy Berger
Designer: Paul Jervis
Photographer: Graphics Group
Agency: DKG Inc.
Client: Dollar Savings Bank

---

COME HOME TO FORD

ONLY ONE COMES WITH A MONEY BACK GUARANTEE.
The nearest Dollar Savings Bank office is at 2530 Grand Concourse at Fordham Road.
Barney wanted women in the worst way.

And that's the way he got them.
Dr Pepper may look the same but it doesn’t taste the same.

PEOPLE WHO DRINK NO-CAL.
HAVE NOTHING TO SHOW FOR IT.

Continuous Performances at every table.

Benihana of Tokyo
Marina Del Rey: 14150 PCH
Beverly Hills: 36 N. La Cienega Blvd.
Encino: 10226 Ventura Blvd.

Art Director: Ed Rotondi
Copywriter: Neil Bearling
Photographer: George M. Cochran
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper

Art Director: Joe Gregorace
Copywriter: Martin Solow
Designers: Joe Gregorace
Photographer: Dean Nakahara
Agency: Solow-Wexton, Inc.
Client: No-Cal Soda Corporation

Art Directors: Bob Tore
抄写人: Hans Kracauer
设计师: Bob Tore
摄影师: Alan Brooks
机构: Kracauer & Marvin
客户: Benihana of Tokyo

Art Director: William Herzog
Designer: William Herzog
Client: O’Mealla Outdoor Advertising Corporation

Art Director: George Lois
Copywriter: Ron Holland
Designer: Kurt Weihs
Photographer: Tasso Vendikos
Agency: Lois Holland Callaway, Inc.
Clients: Cutty Sark
Buckingham Corporation
FREE TICKETS for speeders

If you still can't afford to move to Coral Gables... Then you've raised your rates again.

Whether you're a man or a mouse... If every steer seems farther away.

Keep 'em flying, but... When your betting system is going to the dogs...

If you're driving through Lion Country, and your windows won't close... If you still can't afford to move to Palm Beach...

Whether you're peevish or sleepy or grumpy... Go to jail, or go to the dogs, but... Drink your Orange juice every morning, but...

Drink your Orange juice every morning, but... Drink your Orange juice every morning, but...

To every school claiming to play in our Gator Bowl... Drink your Orange juice every morning, but...

Sure your mate a

Next time the stewardess says

Don't give up

Don't give up

Don't give up

Don't give up

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Don't give up

Don't give up
Should the government re-write this copy to protect itself from the FTC?

It was good enough to start a country with. But today you couldn’t say it in an ad. Is it still possible to write creative and effective copy and get it through the lawyers? Find out at the Copy Club’s important seminar: “Should copywriters go to law school?”

191 Silver Award
Art Director: Joe Schindelman
Copywriter: Ed McCabe
Designer: Joe Schindelman
Agency: Scali, McCabe, Sloves, Inc.
Client: The Copy Club of New York

192
Art Director: Bill Berenter
Copywriter: Tom Nathan
Designer: Bill Berenter
Artist: Milton Glaser
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

193
Art Director: Bill Berenter
Copywriter: Tom Nathan
Designer: Bill Berenter
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.

194 Gold Award
Art Director: Joe Gregorace
Copywriter: Peter Nord
Designer: Joe Gregorace
Photographer: David Spinell
Agency: Solow-Wexton, Inc.
Client: ILGWU
192

WHEN YOU TAILOR A CAR FOR SWEDES,
YOU LEAVE PLENTY OF ROOM IN THE SEAT.
STEP UP AND GET FITTED FOR VOLVO.

When it comes to size, Swedish men measure up. The average height is five feet ten
inches when you sit in one of our Volvos. You would find all the head room
and leg room your head and legs require, unless you're taller than this man.
Or your proportions are out of proportion.

WE FIT PEOPLE UP TO 6'6"

HEAD ROOM
3'1.5"

LEG ROOM
3'4.7"

193

IT'S RUMORED
THAT IN SCANDINAVIA
VOLVOS LAST LONGER
THAN FJORDS.

194

Made in Japan.

Every van, American or
Japanese, and even American
flags that seem to have Ameri-
can design—have the same
thing down: they're made in Japan or Taiwan or Hong Kong.

These flags aren't the only
thing to look at lately. It's
everywhere. American industries
that once boasted their
product quality, now brag about
Japanese quality. When you hear that
day can't be the things you
make Chinese or if you
look at the Philadelphia
waterworks who made the first American
dog for George Washington,
then you realize that it's hard to
tell who's the one who has
the advantage.

To help yourself and help us
by buying the same kind of
product as you would buy
anywhere, anywhere in the
world.

The trend is toward Japanese
quality. Design, the skill of American craftsmanship,
the expertise of American
jobs.
Baseball. The Great Un-American Game.

Most of the baseball and leather gloves we use are made in America any more. They're made in foreign countries at starvation wages. Such imports are shortening the jobs of American workers. Reconsider your purchases. Support our American make. America can bear your own.

call for entries
Closed factories, lofts, stores. More and more unemployment.

Who did it? Many of us.

Because when Americans don't buy the goods that Americans make— that puts Americans out of work.

So save American jobs by looking for the union label when you buy women's and children's apparel.

The job you save may be your own.
How to get to Aqueduct.

Through May 13. First race 1:30.

If you're a Thoroughbred:

Start with good breeding. Eat the right feed. Get plenty of exercise. Get a good trainer. Develop your speed and stamina. (Because only the very fastest race horses get to run at the Big A.) Get used to being saddled with a lot of people watching. Get used to breaking from the starting gate, coming from behind, hugging the rail and crossing the finish line ahead of all the others. If you've got enough heart to win, you also better get used to the sound of thousands cheering.

If you're a New Yorker:

It's easier. Just take the subway—or a bus—or get in your car and drive out. The Big A is only about 45 minutes from Midtown Manhattan.

Play it again, Sam.
When you rely on something without question, that is called trust.

The dependable zipper that never lets you down.

When you are careful not to hurt anything or anybody, that is called gentleness.

When you can endure all the burdens and pressures of life, that is called strength.

Talon
The soft metal zipper that doesn't pinch.

Talon
The rugged zipper that never gives up.
A CURE FOR URBAN LEPROSY.

IN YORU URBAN COALITION

100,000 KIDS ARE GOING BLIND FROM A DISEASE YOU NEVER HEARD OF.

How do you feel today? Can you see and hear and walk and run and kick and jump? You're healthy? You're lucky. So are all the kids in your family, and that's your good fortune. You're not blind, so you're not a victim of Retinitis Pigmentosa.

Retinitis Pigmentosa is a disease of the retina, the film at the back of your eye, that causes a progressive loss of vision. While you may think of blindness as a real tragedy, Retinitis Pigmentosa is a very mild form of it. It's the most common cause of blindness in the United States, affecting more than 100,000 children and adults.

No lecture. No preaching. No, none of that. Here are facts about drug laws & the system of justice overseas.

Here are facts about drug laws & the system of justice overseas.

<table>
<thead>
<tr>
<th>Mexico</th>
<th>Sweden</th>
<th>Japan</th>
<th>Denmark</th>
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<td>Spain</td>
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We want you to help end cancer in your lifetime. Address: Your Town, State, Zip.
I WAS IN LOVE WITH A GIRL NAMED CATHY.

I KILLED HER.

Every year 8,000 American people between the ages of 15 and 25 are killed in alcohol related crashes. That's more than Vietnam. More than drugs. More than suicide. More than cancer.

The people on this page are not real. But what happened to them is very real:

The automobile crash is the number one cause of death of people your age. And the ironic thing is that the drunk drivers responsible for killing young people are most often other young people.

"It was last summer, and I was 18. Cathy was 18 too. It was the happiest summer of my life. I had never been that happy before. And I know I'll never be that happy again. It was warm and beautiful and so we bought a few bottles of wine and drove to the country to celebrate the night. We drank the wine and looked at the stars and held each other and laughed. It must have been the stars and the wine and the warm wind. Nobody else was on the road. The top was down, and we were singing and my hair was blowing all over my face and I didn’t even see the tree until I hit it."
When was the last time you had your period?

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

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

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

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

Free Abortion Referral Service from ZPG-New York
When your husband and kids are out of the house, you'll have time to get involved with a stranger.

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

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

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

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

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

Free Abortion Referral Service from ZPG-New York

The problem drinker is the problem. And we have to get him off the road because he can't get himself off.

There are many things that can be done to help him and to help us. Stricter drunk driving laws, stricter law enforcement, scientific breath tests, and court supervised treatment among them. We can't tell you everything you should know here. But if you send us the coupon, we'll send you a booklet that can. There's a huge national highway safety project just beginning that needs you to understand and to help.
Cancer. Sometimes you can put your finger on it.

One of the seven warning signals of cancer is a thickening or lump in the breast or elsewhere. There are six more that you should be aware of: Indigestion or difficulty in swallowing; An obvious change in a wart or mole; A nagging cough or hoarseness; A change in bowel or bladder habits. A sore that does not heal. Unusual bleeding or discharge. If you notice anyone of these warning signals, there’s only one thing to do. See your doctor.

We want to wipe out cancer in your lifetime. Give to the American Cancer Society.
Sometimes it looks like there's a conspiracy

Get you to have children.

You're married and it's great being alone

with your trainer. Downstairs, each other

and feeling free to do whatever you want.

But already your girlfriend is telling

you how much she'd like to have a baby,

and whether it is or not, anything else

you think of is to make you feel guilty.

Actually your child is a part of it.

Let us not forget the future grandparents,

Brooklyn Museum.

There's a awful lot of pressure on you.

It becomes an agent to meet.

But if you want to, you have to know the

facts of birth planning. Lots of people who

think they know, don't. Research statistics

show that more than half the pregnancies

are accidental!

As far the primates from relatives

and for do, just remember that if you're

going to have a baby, it should be because

you really want one.

No, because you were talked into it.

Planned Parenthood

Children by choice. Not chance

For further information write Planned Parenthood

145 E. 42nd St., Box 14, New York 3, N. Y. 1969

WHAT BUSINESSMAN

IN HIS RIGHT MIND

W O U L D  T R U S T  T H E I R  K I N D

W I T H  2 5 0 M I L L I O N

D O L L A R S ?

A V E R Y  S E L F I S H  O N E .

Only the Brooklyn Museum

hangs Picasso and Katz.

While our kids draw

little brown cows in the

meadow, kids in Indochina

are drawing these.
Keep this near your contraceptive. If it doesn’t work, this will.

Pills, coils, and diaphragms aren’t foolproof. You can get pregnant. And if you want an abortion, we can help you get a legal, safe, inexpensive one.

By an M.D. in a clinic or hospital.

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

So tear out this message and put it in your purse or medicine cabinet. If you forget to take the Pill, at least you won’t forget the number to call:

It’s (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

Free Abortion Referral Service from ZPG-New York

This is where shoplifting stops being “fun.”

If you’ve ever thought about doing it, don’t. It’s not fun, it’s not foolproof.

You can get caught. You can get sent to jail.

You can’t just put them back on the shelf. You have to tell the police that you stole them.

You can’t just say you forgot to pay for them.

You can’t just say you had a change of heart.

And if you do, you have to pay for them anyway.

...and the people who work there have to pick up the tab.

By a M.D. in a clinic or hospital.

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

So tear out this message and put it in your purse or medicine cabinet. If you forget to take the Pill, at least you won’t forget the number to call:

It’s (212) 489-7794 Monday through Friday, between 10 a.m. and 5 p.m. New York time.

Free Abortion Referral Service from ZPG-New York

The Case for No-Fault Insurance:
The People vs. The N.Y. State Trial Lawyers’ Association.
The alternative to a wire coat hanger is (212) 489-7794.

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

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

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

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

Free Abortion Referral Service from ZPG-New York

His parents prayed ten years for a child.

With bricks you can build life

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

Silver Award
Art Director: Michael Uris
Copywriter: Frada Wallach
Photographer: Bob Gomez
Agency: Doyle Dane Bernbach Inc.
Client: Federation of Jewish Philanthropies of New York
You can get tan. And you can get cancer.

Maybe you think you look better tan.

Tan looks healthy.

But under that healthy glow you could be giving skin cancer a head start.

So if you spend a lot of time in the sun, or if you work outdoors and you have a sore that doesn't seem to heal, see your doctor. Almost all skin cancers can be cured if diagnosed early.

If you have fair skin, cover up.

And if you've been lucky so far, plan on a little less sun this year. You'll be better off for it in the long run.

We want to wipe out cancer in your lifetime.

Give to the American Cancer Society.

A kid with leukemia can die from a cold.

Cancer: Sometimes you can put your finger on it.
When was the last time you had your period?

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

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

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

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

Free Abortion Referral Service from ZPG-New York

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

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

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

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

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

Free Abortion Referral Service from ZPG-New York

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

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

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

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

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

Free Abortion Referral Service from ZPG-New York
SOME PEOPLE COME TO ISRAEL TO DIE.

The first few passed in 1948 by Israeli's first parame
tanquart that any Jew anywhere in
the world will always be welcome in Israel!
So they still come. By the thousands.

But thousands are old. And helpless. I don't

I do not want to be born in a place of fear
poems. In a land where they feel they belong.

But caring for them takes millions of dollars.
And Israel simply doesn't have them to spend.
She cannot afford to wait. She must do it. In years,
evén as they age. For the sake of my Jewish
The United Jewish Appeal is there — to provide for the living
who can't provide for themselves.
So the Law can survive.

Keep the promise.
The United Jewish Appeal.

230

230

Art Director: Bob Kwiat
Copywriter: Aaron Buchman
Designer: Bob Kwiat
Photographer: Anonymous
Agency: Aaron Buchman
Client: United Jewish Appeal

SOME JEWS GIVE MORE THAN OTHERS.
POSITION AVAILABLE

Requires the patience of Job, the wisdom of Solomon, the strength of Hercules, the compassion of Florence Nightingale, the understanding of Martin Luther King, and pays $145. a month. That's about all there is to being a foster parent. For particulars, call or write The Children’s Aid Society, 150 E. 45 St. (682-9040 Ext. 329)

231 Gold Award
Art Director: Rene Vidmer
Copywriter: Lew Petterson
Designer: Rene Vidmer
Agency: Hecht, Vidmer, Inc.
Client: Children’s Aid Society

232
Art Director: Robert F. Baker
Copywriter: Robert F. Baker
Designers: Russ Veduocio
Robert F. Baker
Artist: Russ Veduocio
Agency: Harold Cabot, Inc.
Client: Boston Red Cross Blood Donor Program
GIVE $5. TO ODYSSEY HOUSE.
IT MIGHT SAVE YOU $500.

In 1973, in New York City, 25 percent of all crimes against property were committed by addicts. Odyssey House takes you a step closer to recovery. Your $5 contribution will help Odyssey House, 30 East 66 Street, New York, N.Y. 10021.

Outdoor/Public Service/Single

233
Art Directors: Phyllis Kaye
Richard Wilde
Copywriters: Phyllis Kaye
Frank Young
Designers: Richard Wilde
Frank Young
Photographer: Ken Ambrose
Agency: School of Visual Arts
Public Advertising System
Client: Odyssey House

234
Art Director: Glen Christensen
Copywriter: Curtis Mayfield
Designers: Glen Christensen
Dominic Sicilia
Photographer: Joe Harris
Agency: The Buddah Group
Client: Curtom Records

235
Art Directors: Dean Koutsky
Gary Maag
Copywriters: Jim Stein
F. F. Gootee
Agency: Campbell-Mithun, Inc.
Client: Minnesota VD Awareness Committee

236
Art Director: Bernard Roer
Copywriter: Lee Cirillo
Photographer: Frank Poli
Agency: N. W. Ayer & Son, Inc., Chicago
Client: Girl Scouts of Chicago
Clap.

IN MINNESOTA, IT'S NOT APPLAUSE. DIAL OUT VD. (612) 339-7033.

A message from the Minnesota VD Awareness Committee.

One buck never did so much good.

Buy Girl Scout Cookies.
238
Art Director: Ed Thrasher
Copywriter: Ed Thrasher
Designers: John Van Hamersveld
           Ed Thrasher
Photographer: Ed Thrasher
Client: Ed Thrasher

239
Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Mayor's Narcotics Control Council

240
Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Mayor's Narcotics Control Council

241
Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
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Client: Mayor's Narcotics Control Council

242
Art Director: Jill Richards
Copywriter: Helen Nolan
Designer: Jill Richards
Photographer: Joe Toto
Agency: Young & Rubicam International, Inc.
Client: Mayor's Narcotics Control Council
WITH FRIENDS LIKE THIS, YOU DON'T NEED ENEMIES.

NOT EVERYBODY DIES FROM DRUGS.

THIS IS A DRUG ADDICT BEING COOL.

DON'T JOIN THE LIVING DEAD.
Your healthy looking child may have sickle cell disease.

You can be fooled. Your child may look healthy but have a mild form of the disease called Sickle Cell Trait. Some symptoms are bluish in the ears and stomach pain. The severe form of the disease is called Sickle Cell Anemia. Some symptoms are easy fatigue, fast breathing, pain in hips and stomach. The only sure way to know you have the disease is to get a test.

Where to get tested:
- Jamaica Hospital: 150 Avenue & 23rd Street, Jamaica, N.Y.
- St. Luke’s Hospital Center: 222 West 30th Street, New York, N.Y.
-edenwood Hospital: 121st Street, New York, N.Y.
- Manhattan Avenues: 123rd Street, New York, N.Y.
- Out Patient Clinic – Adults and Children: 400 East 50th Street, Suite, N.Y.
- Kings County Hospital: 121st Street, New York, N.Y.
- Out Patient Clinic – Adults Pediatric: 123rd Street, New York, N.Y.
- For further information write: Foundation for Research and Education in Sickle Cell Disease, 222-43, West 120th Street, New York, N.Y. 10027. Telephone: (212) 393-4000.
Now, you and 39 million others under 30 have the power to change America. Register and vote. Where__________, when__________.

By then there will be 39 million Americans under 30. Join with them. Register and vote. Where__________, when__________.

Register your discontent. vote.
“I had syphilis.”

When I first thought I had syphilis, I was frightened, ashamed and horribly alone. The symptoms were all there, a constant burning and itching sensation. But I still couldn’t accept it. Even with all the symptoms, I really couldn’t believe it. The only way I could have gotten it was from my boyfriend, because I always kept myself clean as possible.

Much to my relief, the symptoms slowly disappeared. I was really happy. I honestly thought I had conquered it by hoping and wishing it away. But about a month later the symptoms returned, and much worse. I knew I had to be treated, but again I felt that awful stigma attached to the disease and I was embarrassed to call my doctor.

So I went to another neighborhood, to a clinic. I thought it would be less personal than a private doctor, and save me some humiliation. I even gave a false name.

But you know something, I learned a lot that day at the clinic. When I left, I didn’t feel like a freak or a deviate. I wasn’t alone. There were many other people at the clinic waiting to be tested, Black, Spanish, White, all ages, men and women.

The test was simple and there was no judgment involved. And I felt so much better — so much better that I am not ashamed to tell about it. Take my advice. If you have the slightest reason to believe you have V.D., don’t hesitate to be tested. The test is painless and only takes a few minutes. The treatment is just as easy. They gave me penicillin, and I took antibiotics orally for a week.

If you don’t want to be treated by your own doctor, go to a clinic. Almost all clinics are free and treatment is always confidential, even if you’re under 18. Ignoring it, or pretending it doesn’t exist when symptoms are present can only seriously hurt you. V.D. isn’t simple, mentally retard, even kill you.

Looking back, now I see how silly all my fears had been. When I think about it, I am more ashamed about the foolish way I procrastinated, than about getting infected.

Listen, anyone can get V.D. — don’t be ashamed.

“I had syphilis.”

Yes, you’re reading right. I had it, and I’m free. You know, we have a very upright attitude about venereal diseases. I’d heard about syphilis but I always thought you had to be a prostitute or dirty to get it.

Well you can imagine my reaction, one morning as I was showering, when I noticed a sore right on the side of my vagina. Zany,

I thought that maybe it would go away if I took some aspirin or better yet, some penicillin pills.

But a week or so later that damned sore was still there. I knew I had to be treated. The infection wasn’t going to pack up and leave all by itself. I also knew that the longer I put it off, the worse it would get, but it was very ugly about it.

I thought of my family doctor, but how can you sit down and tell your own doctor — a stanch believer in virginity-til-marriage — who’s known you all your life.

So I called the Health Department and asked for a V.D. treatment center near me, and I went.

I thought it would be a drag, but it wasn’t. Nobody hassled me, or pressed me for information. And they didn’t notify my parents, or anything.

I got a couple of shots of penicillin. It was really cool and it was free.

So if you have even the smallest suspicion that you have V.D., please, don’t wait around thinking “what if” or “suppose they.”

I told my mother and five of my friends.

The cure was simple and painless. Just a few shots of penicillin. It is easy.

So, if you think you have it don’t kid yourself or wait around. Get treated. Don’t be ashamed. Anyone can get V.D.

“Yo tuve syphilis.”

Si Ud. lo esta leyendo correctamente. La Tuve y me curé, y ahora me siento perfectamente bien. Siempre crei que si alguien me dijera una persona, súbitamente tenía una infección, pero no es tal cosa.

La verdad, la vida misma, me bañaba pude notar, algo cerca de la zona vaginal que me intranquilo, y me puse a pensar que diría el Dr. de la familia si lo consultara, y mas con confusión me puse.

Por último me decidí a consultar los doctores del Deport de Salud y se quedó en el sorpresa, cuando ellos me examinaron y me empezaron el tratamiento basado meramente en varias inyecciones de Penicilina, no fue interrogada, y ni tan siquiera notificaron mis padres.

Ahora pos, si Ud. tiene la mera idea de que Ud. pueda ser víctima de esta infección proceda rápidamente a tratarse....

Cualquier persona puede contraer tal infección — Los siguientes son oficinas del Dept. De Salud—

“Yo tuve syphilis.”

The first few days my urine was burning I didn’t take it very seriously. I twisted it off — a slight irritation or something I drank. About a week went by and the burning got a lot worse.

It hurt like hell.

Well, I never thought that I would get it. It’s like a lot of things, you never think it’s going to happen to you. But there it was, no question about it. I had the clap. I was worried. I didn’t want to admit it to myself, but I was a little ashamed. I had to find a doctor. My family doctor was out of the question. I knew too many people there, and I didn’t want to admit it to myself. Maybe one of the guys at school or at work would know someone to go to. I was worried they would laugh their heads off. I finally found a clinic. Well what’s really terrific is how it all worked out. They were great. Nobody stared at me, no one questioned me, and I didn’t have to give him any personal information.

The cure was simple and painless. Just a couple of shots of penicillin. It was easy.

So, if you think you have it don’t kid yourself or wait around. Get treated. Don’t be ashamed. Anyone can get V.D.
YOU WON'T GET RID OF HEROIN BY PUTTING ANOTHER LOCK ON.

HEROIN HOT LINE 800-368-5363

THE PUSHER SHOULD LIVE BEHIND BARS, NOT YOU.

HEROIN HOT LINE 800-368-5363

OUTDOOR/PUBLIC SERVICE/CAMPAIGN

Art Directors: Gary Shapiro
Ava Sanders
Cynthia Nathan
Chris Argyros

Copywriters: Ava Sanders
Cynthia Nathan
Chris Argyros
Frank Young

Designers: Gary Shapiro
Frank Young
Richard Wilde

Photographer: Frank Young

Agency: School of Visual Arts
Public Advertising System

Client: NYC Dept. of Health, VD Information

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HEROIN HOT LINE 800-368-5363

THIS IS WHERE THE MONEY FROM YOUR STOLEN TV GOES.

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THE PUSHER SHOULD LIVE BEHIND BARS, NOT YOU.

HEROIN HOT LINE 800-368-5363
Julia Child is a dirty street fighter.

How about you? Help the Mayor keep the streets clean.

Phil Esposito is a dirty street fighter.

How about you? Help the Mayor keep the streets clean.

Mayor White is a dirty street fighter.

How about you? Help the Mayor keep the streets clean.

Boston loves a dirty street fighter.

Be one. Help the Mayor keep the streets clean.
WITH FRIENDS LIKE THIS, YOU DON'T NEED ENEMIES.

NOT EVERYBODY DIES FROM DRUGS.

THIS IS A DRUG ADDICT BEING COOL.
Why the money guys fear Muskie.

Muskie. He's going to beat Nixon.
NIXON REVEALED!

11 candidates are running. But only one is running for President.

Tomorrow, Muskie for President.
If you wouldn't give him the Presidency, don't give him our Primary.

Vote for Ed Muskie. He's going to beat Nixon.

Ralph Nader finally found something he likes.

Most people think of Ralph Nader as a guy who doesn't like much of anything. That's because of the things he's said in his reports on the auto industry, meat packers, government agencies, hospitals, etc.

Nader's report on Congress

Now he's done a report on the United States Congress. And again he sees a lot of problems. But this time he did find one bright spot: Robert Drinan.

What Nader found out about Drinan is what most people already know: Drinan is one congressman who can't be bought. He can't be pressured, he can't be pushed around. "Drinan is honest and direct. He is one of a new breed of politicians demanding a new public morality. He believes himself accountable to his constituents, as well as responsive to their needs and problems. And only shows his office attempting to solve the problems of his district's inhabitants..." But the whole makes an active effort to avoid and solve problems.

Why Congressman Drinan is winning the election.

His honesty and integrity counts a lot with Ralph Nader. And according to the polls, honesty and integrity count a lot with the people of the 6th district too.

The poll says they'll be re-electing Robert Drinan back to Congress on Tuesday. And that's the kind of result Ralph Nader would really like to see.

Re-elect Congressman Robert Drinan.

The Democrat. November 7
While Podell works for his people, Simon works for you.

Leonard M. Simon for Congress
Here be there when you need him

How to keep track of Congressman Podell as he hops, skips and jumps around the world on taxpayers dollars.

Leonard M. Simon for Congress
Here be there when you need him
Vote for Ed Muskie. He's going to beat Nixon.
Radio/Singl

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

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

Giblets
60-second

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

FRANK PERDUE: Some women have told me
that when they get a chicken home, they find
they’ve been gypped on the giblets. They
bought a chicken without an interior. I
wouldn’t stand for that. I think when you pay
for a chicken, you should get a whole
chicken. Not an empty shell. I pack my
tender, young Perdue chickens with all the
things a chicken should be packed with.
Liver, gizzard, heart, neck, and recipe. The
recipe is there so that you’ll know what to do
with the giblets once you’ve got them. Instead
of wasting them all on your cat.
If you’re willing to settle for less in a chicken,
that’s your business. But I can’t see it. Next
thing you know someone will be trying to
make the wings optional.

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

Diet Food
60-second

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

FRANK PERDUE: Today, more and more
people are becoming diet-conscious. What’s
amazing to me is how many diet-conscious
people are unconscious of the fact that my
Perdue chickens are one of the all-time great
diet foods.
To begin with, chicken is one of the best
sources of high quality protein there is.
Chickens are lower in calories and have less
saturated fat than equal servings of any red
meat. That’s why I eat chicken every day.
And do I sound fat?
Aside from being good for your figure, my
chickens are also cheap. They cost less per
pound than any other quality meat. Do you
realize that my fresh, juicy, tender young
broilers even cost less per pound than hot
dogs? Than hot dogs! Boy, that really galls
me!
I just can’t believe that in this day and age
anyone would want to pay extra to be fat.
ANNCR.: Send Frank Perdue the wing-tags
from two of his chickens, and he’ll send you
a new cookbook containing more than a
hundred ways to enjoy Perdue chicken
without getting fat.
It takes a tough man to make a tender
chicken.
Perdue.
Two Questions
60-second

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

FRANK PERDUE: When people ask me about my chickens, two questions invariably come up. The first is "Perdue, your chickens have such a great golden yellow color it's almost unnatural. Do you dye them?" Honestly, there's absolutely nothing artificial about the color of my chickens. If you had a chicken and fed it good yellow corn, alfalfa, corn gluten, and marigold petals, it would just naturally be yellow. You can't go around dyeing chickens. They wouldn't stand still for it.

The other question is "Perdue, your chickens are so plump and juicy, do you give them hormone injections?" This one really gets my hackles up. I do nothing of the kind. When chickens eat and live as well as mine do, you don't have to resort to artificial techniques. Why I've got a whole department that works on nothing but perfecting the dwellings my chickens live in. We've tested houses, apartments, modern, traditional, different lighting and color schemes—even soul music! And ended up with a house that's just chicken heaven. A chicken that lives right tastes right. You can't fake that.

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

Different Sneeze
60-second

ANNCR. (VO): Listen to the difference between a sneeze from a cold and a sneeze from an allergy.

First, the sneeze from a cold . . . (SFX)
Now the sneeze from an allergy . . . (SFX)
Now listen to the difference between a runny nose from a cold and a runny nose from an allergy.

First, the cold . . . (SFX)
Now the allergy . . . (SFX)

They sound alike, don't they. Well they look alike, too. This can be confusing, because allergies and colds are very different ailments. And a medicine that's perfect for one may not be perfect for the other.

If you have an allergy, maybe you should be taking something made specifically for allergies. Allerest.

Allerest helps relieve the runny nose, the itchy, watery eyes, and the sneezing of allergies.

Allerest comes in tablets and in time-release capsules. If you have an allergy, it's made just for what you've got.
Radio/Singlet

Winter
60-second

ANNCR, (VO): In Sweden, we demand more of a car than you do. We have to. In parts of our country winter arrives in October and doesn’t leave until May.

Our cars better not break down. A man could freeze to death waiting for help. If a heater doesn’t function properly, it’s more than an inconvenience. It could be a catastrophe.

We use raw salt on the roads. But our cars can’t rust out on us. Swedish automobile inspections are so strict, badly rusted cars are ordered off the road.

In Sweden, our cars have to survive many winters. Swedes simply can’t afford to buy a new car every couple of years. The cost of living in Sweden is as high as it is in the United States. But our incomes are lower.

In Sweden, the car most in demand is Volvo.

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

Have A Good Day
60-second

(Whistle)
(WORDS AND MUSIC)

SONG: Hey what you say
Give ’em a song, pass it along, tell ‘em
Have a good day . . . (have a good day) . . .
Rainy day blues got no chance to stay
Hey there ain’t no way . . . (there ain’t no way) . . .
Just tell ’em a joke, buy ’em a Coke and say
Have a good day . . . (have a good day)

They want the real thing . . . (like Coke is)
They want to have a good day (Coca-Cola)
What the world wants is
(2-BAR WHISTLE)
Yeah, the real thing

Buy ’em a Coke and tell ’em you hope they’re gonna have a good day . . .
(have a good day)
Have the real thing . . . (Coke is)
It’s the real thing . . . (Coca-Cola) . . .
Sing With Me
60-second

(WORDS AND MUSIC)
SONG: I'm gonna sing my song like I never sang before
I'm gonna sing about life and the real things we need more
Well I hope you don't mind if I sip on my Coke
While I sing my song 'cause it cools my throat
And you can have one too and sing along with me
I'm gonna sing about the mountains and the valleys
And the real things in life that surround me
Things like the ocean, true love and devotion
So have a Coke and sing along with me
About the real thing . . . (Coke is)
It's the real thing . . . (Coca-Cola)
Sing along with me . . . (it's the real thing)
About the real things . . . (Coca-Cola)
Let me hear you all sing . . . (Coca-Cola)
And have a Coke with me . . . (Coca-Cola)
About the real things . . . (it's the real thing)
. . . It's the real thing . . .

Life Is
60-second

(WORDS AND MUSIC)
SONG: Remember those days back when
We were friends
And love was just starting out
We walked and talked for hours
Asking what it's all about
We covered philosophy, having power,
Being rich and a movie star
And now that we've lived it a little bit
We know where we are
Life is remembering
Being a friend
It's an arm around you when you cry
Life is walking down a country road
Drinking Coke when you're dry
Life is a baby's laugh
It's being one half of a love that can make you whole
It's sitting and talking and drinking Coke
Planning how to reach your goal
It's the real thing . . . (like Coke is) . . .
It's laughing and remembering
It's the real thing . . . (Coca-Cola)
It's the real thing . . . (Coke is)
It's the real thing . . . (Coca-Cola) . . .
Radio / Single

264
Copywriter: George Dusenbury
Producer: George Dusenbury
Production Company: No Soap Radio
Agency: Scal, McCabe, Sloves, Inc.
Client: Volvo, Inc.

Taxes
60-second

ANNCR. (VO): In Sweden, we pay the highest taxes in the world. Perhaps it’s a touch of irony that the tallest building in Sweden is the Tax Office.

We do get a lot for our tax money though. A generous retirement pension. Medical expenses. Education, through college, is free.

But that doesn’t help when we buy things. Gas is 80 cents a gallon. And on a $4000 car, we pay $1000 more for tax.

So you’d think the car that would sell best in Sweden would be an inexpensive economy car. Not at all. We think buying cheap is false economy. Because our taxes are so high, the only sensible thing to do with our money is invest it in something substantial. Perhaps that explains why the largest selling car in Sweden is Volvo.

With our taxes, people can’t afford to settle for less.

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

Hello Summertime
60-second

(WORDS AND MUSIC)
Song: Birds ‘n bees and all the flowers ‘n trees
And fishes on the line
Girls and guys and yellow butterflies
Say hello summertime

The sun shinin’ down on the back of my neck
And nothin’ on my mind
And ice cold Coke on the back of the throat
Say hello summertime

Summertime in the back of your mind
Yeah summertime
Is the real thing
What you’re hopin’ to find
In the back of your mind
It’s the real thing and . . . (Coca-Cola)
Like summertime Coca-Cola is the real thing . . . (Coke is)
Like summertime Coca-Cola is the real thing . . . (Coke is) . . .
Hold-Up
60-second

A: Ah, excuse me. Stick-em up. I'm a robber. You see my mask?
B: Yeah, is-is this a real one?
A: Yeah, this is the real thing.
B: You know. I read about these things in the paper. And I say . . .
A: You never think it's . . .
B: It'll never happen . . .

(LAUGHS)

A: Do you have any money? Could we get on with this?
B: By the way. I've always wanted to ask one of you guys this. Does that mask, that stocking, does it hurt? Because it would seem to me, you know, that . . .
A: Well, it's not that bad. I used to have trouble talking through it.
B: Well, you do well. I can understand every word you're saying.
A: Thank you.
A: Do you have the money?
B: I don't have any. Really, I was looking for a dime just for the parking meter. Will you take Master Charge? How about that?
A: No. No, I don't take credit cards.
B: Oh, oh yeah. Well, let me see . . .
Now my checking account's pretty low. I know what I'll do. I'll use my new Bankers Trust Master Checking account. Have you seen that?
A: No, I'm not familiar with that.
B: It's fantastic. I use it like a regular checking account.
A: Yeah?
B: But the checks are billed to my Master Charge. So you see . . .
A: It's like writing yourself a loan then?
B: Yeah. That's really what it is. Yes. Do you think this will cover it?
(SFX: Tearing out check)
A: This is O.K. That's fine. I'll add a zero on to this. This'll be fine.
ANNCR.: Bankers Trust Master Checking. A sneaky way to use your Master Charge.

Engineers
60-second

ANNCR. (VO): In Sweden, precision is a national preoccupation.
The smallest unit of measurement in the world is Swedish. The Angstrom, one tenmillionth of a millimeter.
The ball bearing is a Swedish invention.
A Swedish engineer developed the block gauge. A precision instrument that allowed a famous man from Detroit to enter into mass production of cars.
Today, Sweden is often referred to as a nation of engineers. Engineering is the largest industry, employing nearly 40% of the total labor force.
At Volvo alone, there are 1,035 engineers. And only 29 stylists. We have to put a lot of emphasis on engineering. Since Volvo is the largest-selling car in Sweden, a lot of our customers are engineers too.
Volvo. We build them the way we build them because we have to.
Big
60-second

ANNCR. (VO): If you want a big station wagon, buy one that's built for big people. The Volvo station wagon is built for Swedes. And Swedish men, on an average, are two inches taller than American men. That's a big reason the Volvo 145 has leg and headroom for drivers up to six feet six and a half inches tall.

It also has a rear seat wide enough for three adults. And, with the rear seat down, room to carry a sofa 72 inches long. The 145 has all this room because Swedes need it. They travel more than anybody else in Europe.

They also own more cars per capita than anybody in Europe. Which means crowded streets, and explains why the Volvo station wagon is shorter outside and more maneuverable than most Detroit compact sedans.

The Volvo 145 station wagon is built for Sweden. Which is why it's just what you may need in America.

Inspection
60-second

ANNCR. (VO): In Sweden, the national automobile inspections are perhaps the roughest in the world.

200 components are examined. And if your car fails, you're either served with a summons ordering you to have it fixed. Fast. Or you're forbidden to drive it at all. It has to be towed away.

So when Swedes buy a new car, how well it'll do in the inspections is one of their biggest concerns. And they can get a good idea of just how well that will be. Published reports give the results on all makes of cars sold in Sweden.

As you might imagine, these reports can really hurt an automobile manufacturer if they're bad. Or really help him if they're good. Volvo is the largest selling car in Sweden. You see, when we build a Volvo, how well it'll do in the inspections is one of our biggest concerns too.

Volvo. We build them the way we build them because we have to.
Spats
60-second

(WORDS AND MUSIC)

ANNCR. (VO): Let's go to
Spats . . . For the food that ya like to eat . . .
Spats . . . Filled with folks that ya'd like to
meet . . .
Spats . . . Phone your wife that you'll meet
her on . . .
33rd Street.
Spats . . . It's a spot filled with lots of cheer . . .
Spats . . . Lots of fun, lots of atmosphere . . .
Spats . . . Guaranteed that you'll like it
here . . .
Where? Spats.
Day time or night . . .
Spats serves you right . . .
For any mood . . .
Spats has the food.
Cocktail or two, maybe a brew . . .
Whatever you wish, Spats is your dish.
That's Spats . . . It's a nest that was built
for you . . .
Spats . . . Slightly west of the Avenue . . .
Spats . . . All New Yorkers are tippin' their
hats!
Why don't you tell your date . . .
There's heaven on a plate . . .
Next to the Empire State . . .
Let's go to Spats.
ANNCR. (VO): 33 West 33rd Street
Radio / Campaign

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

272 Silver Award
Copywriter: Adrienne Cohen
Music: Stock
Producer: John Scott
Production Company: Audio Directors
Agency: Young & Rubicam International, Inc.
Client: Eastern Air Lines

Getting This World Together
60-second

(WORDS AND MUSIC)

SONG: Together— together— together— together— together—
Getting this world together
Getting this world together
Putting our dreams together
Pull up a friendly chair
Show someone that you care . . .
(Hey) talk about what you feel now
Talk about what you feel now
Talk about what is real now
Talk about what is real now
Let’s have some Coca-Cola
And talk it over now . . .

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

Life Is
60-second

Have a Good Day
60-second

Bahamas II
60-second

(SFX UNDER)

ORSON WELLS: A lacy fern does its perpetual dance in the undulating light below you as you float lazily in the blue sea. You take a breath, you dive to watch a yellow haze become a thousand iridescent fish moving as one current. They don’t flee for now you’re one of them with your snorkel and mask gliding over coral and rippled sand just a few hundred yards off Nassau shore and ten feet below it, in the Bahamas, a place for people. One of the places that makes Eastern Air Lines what it is, the airline more people fly than any other in the world, but one.

The Wings of Man.

Houston III
60-second

Cleveland I
60-second

Jamaica I
60-second

Atlanta (Fox Theater)
60-second
**Dollars & Cents**

60-second

(GETTY MUSIC: UP AND UNDER)

ANNCR. (VO): We at Getty have been telling you that you can save money on our premium gasoline, because it’s priced a few cents less per gallon than most other major premiums. . . Well now we’d like to tell you just how much money you can save with Getty premium.

(SFX: CAR DRIVING. DRIVES OVER CORD BELL. BELL RINGS TWICE)

(SFX: “Fill ‘er up”)

(SFX: GAS PUMP BELL STARTS TO RING AND CONTINUES TO RING UNDER)

With your first gallon of Getty premium you save about three cents. With five gallons, about fifteen cents. A twenty gallon fill up saves about sixty cents. Use Getty for a month and you save about two fifty. Use it for six months and save around fifteen dollars. And if you use Getty for a year, or around 12,000 miles of driving, you can save around thirty dollars. Thirty dollars for doing nothing more than filling up with Getty. That’s enough to buy another seventy-five gallons. Which is enough gas to take you about 1,000 miles.

(SFX: CAR PULLS OUT OF STATION. CORD BELL RINGS TWICE, MUSIC UP)

At Getty, we give you more gas for your money. So you get more miles for your money.

**The Duke of Kloxon**

60-second

(MUSIC THROUGHOUT WITH SOUND OF CARS BEING DRIVEN)

ANNCR. (VO): On April 8th, the Honorable George Whittingham-Raston, 4th Duke of Kloxon, suffered a financial setback. He saw fit, after much deliberation, to sell his entire stable of motor cars. He decided to purchase a car that had just about the same headroom and legroom as his Rolls-Royce Silver Shadow. A car with front-wheel drive like his Cadillac Eldorado and the same type of steering system as his Porsche. A car that not only had an interior as stately as his Mercedes-Benz 280SE, but also promised the same expert service as his beloved, little Volkswagen.

(PAUSE)

The car he purchased was an Audi. And owing to its rather minimal cost, the Duke felt that, indeed, it was a lot of cars for the money.

It’s a Lot of Cars for the Money

60-second

**Italian Count**

50-second
Folk Rock
60-second

(MUSIC THROUGHOUT)

SONG: It's nice to live in an easy way.
Without any cares from day to day.
Slow down the time, slow down the moment,
Mr. PIBB. Smooth and easy Mr. PIBB.
It's nice to have your dreams erased. So
just slow down to its easy taste.
Slow down the time. Slow down the moment.
Taste Mr. PIBB. It goes down good, Mr. PIBB.
(It goes down good.)
ANNCR, (VO): Mr. PIBB is not a cola—not a
root beer. It's an easy new soft drink from
the Coca-Cola Company. Taste it. It goes
down good.

Country Western
60-second

1950's
60-second

Leg Shortage
60-second

ANNCR.: Ladies and gentlemen, the President
of Perdue Farms, Mr. Frank Perdue...
FRANK PERDUE: I've got a problem here
that you can help me with. My breasts aren't
moving as fast as my legs. For some reason,
people are buying a lot more of my Perdue
chicken legs than Perdue chicken breasts.
Of course, I really appreciate the support
you're giving my legs. But we've got to get
this breast problem straightened out or there'll
be no end of grief. You see, a chicken only
has two legs. And no matter how you slice
it, you can't get more than two breasts out
of one chicken. Now I'm not one to complain
about having a few extra breasts on my
hands. But I'm on the brink of a major leg
shortage. You're just going to have to start
buying more Perdue chicken breasts, or
I'm going to have to start coming up with
three-legged chickens.

ANNCR.: When it comes to chicken breasts,
Frank Perdue is even tougher than you are.
He has to be. Every one of them comes
with his money-back quality guarantee.
It takes a tough man to make tender chicken
breasts.
Perdue.

Giblets
60-second

Two Questions
60-second
Imagine My Surprise
30-second

(MUSIC)
SONG: Imagine my surprise when I picked up the phone to find you on it... I don't think I've ever been so pleased.
Your voice so gentle and understanding,
life was suddenly undemanding,
you'll never know how much those minutes mean...
lala lala lala lala lala lala lala lala
ANNCR. (VO): It's surprising what a phone call can do for someone you love. Why not dial Long Distance and find out for yourself.

Old Time Places
60-second

Hello Sunshine
30-second

Country Blues
60-second

Eating with the Kids in the Car
60-second

(MUSIC THROUGHOUT)
SONG: Mustard on my nose
Ketchup on my clothes
Eating with the kids in the car...
Burgers in a sack
French fries down my back
Eating with the kids in the car...
These drive-ins are driving me crazy...
They're driving me out of my mind...
It's not that I'm mean or I'm lazy,
But I really wish I could find...
A place where a father could take his kids,
Sit down to a meal and relax...
And he won't have to take out a bank loan,
To pay for the tips and the tax.
ANNCR. (VO): Fathers of America, come to Bonanza and you won't have to eat in the car. Your kids can still have hamburgers but you can have a steak.
Bonanza. The family restaurant even a father could love.

The Highway Song
60-second

You've Gotta Be Rich
60-second
Size
60-second

ANNCR.: In many countries, the biggest-selling car is a small car. But not in Sweden. It's not that Swedes' egos are too big to stoop to a small car. It's that their bodies tend to be.

Swedish men, on an average, are two inches taller than American men. Swedish women are tall, too. That's one reason New York's biggest modeling agency goes to Sweden, more than to any other country, in search of tall, thin models.

Needless to say, this tendency for Swedes to be tall has a lot to do with the way we design cars at Volvo.

Volvos have enough leg and headroom for drivers up to six feet six and a half inches. The rear seat is wide enough for three adults. And the trunk is bigger than the trunk in big American cars.

The fact is, you just don't get to be the biggest-selling car in Sweden by building a little car.

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

Driving
60-second

Taxes
60-second

Put a Little Ya-hoo in your Life
60-second

(MUSIC UP)
SONG: Put a little (bing, bing) in your life
Put a little (bonk, bonk) in your life
Put a little (ding, ding) in your life
Put a little (clang, clang) in your life
Put a little (bong, bong) in your life
Put a little (beep, beep) in your life
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life
(MUSIC UNDER)
ANNCR. (VO): There's a little Ya-hoo in everyone. Lemony Mountain Dew turns it loose. Mountain Dew. With the sparkly look of lemon, and the sparkly taste of lemon. Put a little in your life!

(MUSIC UP)
SONG: Put a little (bing, bing) in your life
Put a little (bonk, bonk) in your life
Put a little (ding, ding) . . .
Put a little (clang, clang)
Put a little (bong, bong)
Put a little (beep, beep)
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life
Put Mountain Dew in your life
Put Mountain Dew in your life
Put a little Ya-hoo in your life.
(MUSIC UNDER)
Happy Anniversary 60-second

ANNCR.: Stiller & Meara.

(SFX: DOOR SLAMS)

STILLER: Hi, Naomi, I'm home. Happy Anniversary.

MEARA: You remembered?

STILLER: How could I forget? It was a year ago today your mother moved out and I moved back in. How about a hug?

MEARA: Ouch. Warren, watch your hands!

STILLER: That wasn't my hands. It was my claw. I mean, it was my lobster.

MEARA: What are you talking about?

STILLER: I thought I'd surprise you and bring home your favorite food for dinner. Lobster.

MEARA: But to surprise you, I made your favorite dish. Meatloaf.

STILLER: Hey, that's great. We can have both. And what's more, I brought home a little Blue Nun.

MEARA: No wonder she's blue, it's freezing out there. Bring her inside.

STILLER: No, Blue Nun wine. See.

MEARA: But that looks like white wine. How can you drink white wine with meatloaf.

STILLER: Very simple. Blue Nun is a delicious white wine that's correct with any dish—lobster or meatloaf.

MEARA: Warren, the lobster, it's attacking the meatloaf!

STILLER: Hey, Naomi, that gives me an idea.

MEARA: Warren, you devil.

ANNCR.: Blue Nun. The delicious white wine that's correct with any dish.

Another Sichel wine imported by Schieffelin & Company, New York.

MEARA: Warren, please not in front of the lobster.

Just Looking 60-second

ANNCR.: If you like to shop for clothes without being bothered by salesmen, you'll appreciate Barney's unique new "just looking" button. Our hostess will give you one at the door. When you put it on, it lets our salesmen know that you want to "just look" in peace. This leaves you free to explore every nook and cranny of Barney's 21 dens, shops, and rooms without walking around repeating over and over again "just looking," "just looking."

And at Barney's, there's plenty to look at. Men's fashions in every size and style. The famous designers of Europe and the States. Most of the big name brands. You can also relax and have a cup of coffee at our espresso bar. Check out our barber shop. Or just watch the grapes grow in our glass-enclosed garden.

Come to Barney's and look around. As long as you wear the "just looking" button, we'll treat you like you're not even here. Barney's, 7th Avenue and 17th Street. We know you go out of your way to get here. We've got to pay you back.

Rainmaker Room 60-second

How to Get to Barney's 60-second

Beef Wellington 60-second

Smorgasbord 60-second
Radio/Campaign

283
Art Director: George Lois
Copywriter: Ron Holland
Lyricist: Frank Gehrecke
Composer: Claiborne Richardson
Producer: Ed Murphy
Production Company: Famous Commercials
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates

Mabell's
60-second

(MUSIC IS BOUNCY JAZZ) TWO VERSIONS
—ONE MAN, ONE WOMAN ON PIANO
SONG: Hello—Hello—Hello—Hello—Hello
—Ma Bell's restaurant! Everybody's talkin' to—everybody's walkin' to Ma Bell's—Ma Bell's the most harmoniest, telephoniest spot in town.

Everybody's night and day over Shubert Alley way, at Ma Bell's—Ma Bell's. They all love meetin' there, drinkin' and the eatin' where? At Ma Bell's, Why you can head right for a table—or the long long distance bar—there's a phone on every table—where you can call your wife and tell her where you are.

Drop around and have a ball, need a drink and make a call at Ma Bell's—Ma Bell's. The newest, brightest, light right off of Broadway. The fun and food and phones galore—Shubert Alley way—

At Ma Bell's, at Ma Bell's, at Ma Bell's—Ma Bell's—Ma Bell's—Ma Bell's—Ma Bell's—Ma Bell's—Ma Bell's—Ma Bell's

ANNCR. (VO): Ma Bell's—at Shubert Alley . . . 45th Street—West of Broadway . . .

Spats/Man
60-second

Spats/Woman
60-second

284
Copywriter: Evan Stark
Producer: Christopher Hall
Production Company: Six West Recording
Agency: Doyle Dane Bernbach Inc.
Client: Mobil Oil Corporation

Dirt Sings
60-second

ANNCR.: Every car engine has an enemy. Dirt . . .

MR. DIRT: I'm dirt . . . I'm dirt . . . and it's car engines I love to hurt. I try to make them stall and stutter and stop . . . And if I do . . . what can you do . . . ha . . . you can't even call a cop . . . you can't arrest dirt . . . And I'm dirt . . . I'm dirt . . . I'm filthy, rotten dirt . . . I'll try to make your engine whine and whimper and yelp and cry for help . . . I'm dirt . . . ha, ha . . . I'm dirt . . . ha, ha . . . I'm dirt . . . and one more time . . .

I'm not good for your carburetor . . . cause I'll try to get it sooner or later . . . I'm no good for your engine my friend . . . Cause I don't bow and I don't bend. I'm just no good . . . on your car I'm rough . . . and if you don't like it that's just tough . . . Cause you can have trouble when I'm around . . . and when I'm around . . . I'm dirt . . . ha, ha . . . I'm dirt . . . ha, ha . . . I'm dirt. And one more time I'm no good for your carburetor . . . Cause . . .

(FADE OUT)

ANNCR.: But dirt has an enemy, too. Mobil Detergent Gasoline. Mobil lights dirt to help keep your engine clean and to help your car run smoothly . . . Mobil Detergent Gasoline—it hates dirt.

Dirt Waxes Poetic
60-second

Driving Game
60-second
Kicks and Screams
60-second

MOELING: I'm John Moeling, Corporate and Financial Advertising Manager of The New Yorker Magazine. Most corporate advertising gets into print over the kicks and screams of the top management. Somebody gives them a bill of goods about how they have to say something warm and pleasant about their companies and they sort of go along with it, but they're not really thrilled because unfortunately advertising is considered to be a direct reduction of the bottom line. So what they'll do is write a long story about their corporation and what it does, then at the bottom they'll say write for our annual report. Then after several weeks they count up the number of requests they've gotten and rate media on a cost per inquiry basis. We lose more often than we win on this basis. The sort of portfolio that they want to interest is not the portfolio that's going to take up its pencil and write in for an annual report. It will do one of two things, it will call its broker and say send me one or it will call its broker and say, why in God's name do I have to read about this company in The New Yorker?

Little Shop
60-second

Interviewed in Hong Kong
60-second
Candy Store
30-second

SCENE IS TYPICAL URBAN NEIGHBORHOOD CANDY STORE WITH ALL THE LOCAL COLOR, NOISE, ACTIVITY WITH PEOPLE COMING IN AND OUT. CITY SOUNDS ARE HEARD. CAMERA COMES IN ON CANDY STORE LADY. (SHE IS A 'RECOGNIZABLE' TYPE BECAUSE OF HER ACCENT AND HER DIRECTNESS)

CANDY STORE LADY: The first time a salesman came into my candy store to sell me Dr. Pepper, I told him to go take a walk. Then all of a sudden my customers start asking me for Dr. Pepper, Dr. Pepper. So I called the salesman and said, "Morris, bring back the Dr. Peppers." I thought it was another cola. But it's got an altogether different taste. Better, if you ask me. So now I got a big seller on my hands. Who knew?

('CANDID' TOUCH AT FINISH INCLUDES CUSTOMER WAVING INTO LENS, TRYING TO GET INTO PICTURE)
Japanese
30-second

CLERGYMAN IN BATHROOM
ANNCR. (VO): America wakes up with Skin Bracer . . .
(MUSIC)
CLERGYMAN SLAPS HIMSELF
CLERGYMAN (ON CAMERA): Thanks. I needed that.
SKIN BRACER BOTTLE
ANNCR. (VO): Skin Bracer is the morning after-shave. Its skin-tightener and chin-chillers wake you up like a cold slap in the face . . .
DISSOLVE TO JAPANESE IN BATHROOM
ANNCR. (VO): and now, the world discovers Bracer . . .
JAPANESE SLAPS HIMSELF
JAPANESE (ON CAMERA): Domo. Sorega Hitsuyodattanose.
SUBTITLE: “Thanks. I needed that.”
Stocks
30-second

OPEN ON MAN WALKING DOWN WALL STREET SPEAKING TO CAMERA AS HE WALKS

MAN: In 1955 I took five thousand dollars and put it into the stock market. By '59 I had myself around seven thousand bucks.

STOPS AT HOT DOG STAND

By '62 it was down to around four thousand.

But . . . by 1969 I was right back up to seven and a half.

Now? I'm just about where I started, give or take a few hundred.

Mostly take, I guess.

There's got to be a better way.

TURNS AND WALKS AWAY

ANNCR, (VO): Dollar Savings Bank. Maybe we're the better way.

SUPER: DOLLAR SAVINGS BANK

The better way.
On the Docks
30-second

OPEN ON BEAN BUYER ON THE SAN FRANCISCO DOCKS. BAGS OF COFFEE BEANS ARE BEING DUMPED IN SLING FROM SHIP

CU OF BEAN BUYER. BAGS ARE JUST FINISHING BEING LOWERED IN FRONT OF HIM. HE HOLDS A BAG CUTTING BEAN SCOOPER

BEAN BUYER: As the bean buyer for Hills Bros, I'm here to make sure we get what we pay for.

CUT TO SCOOPER CUTTING INTO BAG AND SCOOPING OUT BEANS. EXAMINES BEANS

The Hills family is very picky about the beans they put in their coffee. They have been for nearly 100 years.

BACK TO MEDIUM SHOT OF BEAN BUYER

Last year about a million pounds of beans didn't make it from here . . . to there.

GESTURES TOWARD HILLS BROS. PLANT BEHIND HIM

The Hills family rejected them right on the spot. I had to turn them over to a coffee broker.

BUYER MOVES AROUND BAGS AND LEANS ON THEM

And he sold them to somebody else.

MEANINGFUL LOOK TO CAMERA

ANNCR. (VO): When your own name is on the can . . . you're very picky about what goes inside.

CLOSE UP OF PRODUCT PULL BACK TO SHOW ENTIRE CAN
Rodney Rides Again
30-second

RODNEY SEATED WITH JUMBO JACk IN FRONT OF HIM. MAN IS OFF CAMERA

MAN: Hi, haven’t I seen you on TV before?

RODNEY SPEAKS TO MAN, STILL OFF CAMERA

RODNEY: Yeah.

MAN: What’s your name?

RODNEY: Rodney.

MAN: Rodney what?

RODNEY: Rodney Allen Rippy.

MAN: What’s that in front of you?

RODNEY: A Jumbo Jack.

MAN: A Jumbo Jack?

RODNEY: From Jack-in-the-Box.

MAN: Did you ever get a bite out of it?

RODNEY: It too big a eat.

MAN: Think you’ll be able to get a bite now? Give it a try Rodney.

RODNEY BITES INTO JUMBO JACk

Tell us how you like it.

RODNEY POINTS TO HIS MOUTH AS IF TO SAY HE CAN’T TALK WITH HIS MOUTH FULL

RODNEY: I can’t, I got . . .

(SFX: LAUGHTER)

SUPER: THE JUMBO JACk At JACk-IN-THE-BOx
291 Gold Award
Art Director: Roy Grace
Copywriter: Marcia Bell Grace
Designer: Roy Grace
TV Directors: Roy Grace
Bob Gaffney
TV Producer: Susan Calhoun
Production Company: Lofaro & Associates
Agency: Doyle Dane Bernbach Inc.
Client: American Luggage Works

Flying
30-second
OPEN ON SUITCASE FALLING OUT OF UNSEEN HELICOPTER
SUPER: SLOW MOTION PHOTOGRAPHY
(SFX THROUGHOUT: WIND WHIRLING)
SLOW MOTION SHOTS (FROM GROUND) OF SUITCASE TUMBLING THROUGH THE SKY
MAN: What would you call a suitcase . . .
SUITECASE STILL FALLING
that could fall five hundred and fifty feet . . .
and survive twenty-two out of twenty-six times?
SUITECASE LANDS ON THE GRASS
(SFX: CRASH AS LANDS)
SUITECASE BOUNCES, THEN SETTLES
WOMAN: Fantastic!
MAN: No, American Tourister.
SUPER: AMERICAN TOURISTER FROM $20
Little Black Book
30-second

SHOT OF TYPICAL, SLIGHTLY WORN, LITTLE BLACK ADDRESS BOOK

ANNCR. (VO): This little book contains the names of 24 stool pigeons...

CAMERA MOVES IN ON HANDS

PICKING UP BOOK

12 power brokers, and innumerable informants.

HANDS BEGIN TO OPEN BOOK

All of them on a first-name basis with Chris Borgen...

CU OF BOOK HELD OPEN SHOWING NAMES AND PHONE NUMBERS

WCBS-TV News Crime Reporter.

CU OF FINGERS TURNING PAGES

So when Borgen wants to get all the facts behind a crime story...

all he has to do...

is let his fingers do the walking...

SUPER OVER BOOK: TO STAY INFORMED, YOU HAVE TO KNOW INFORMERS

through his little black book.

SUPER: THE 6 & 11 O' CLOCK REPORT ON WCBS-TV

ANNCR. (VO): See Chris Borgen weeknights on the 6 and 11 O'Clock Report.
Day Off
30-second

DOORMAN PUSHING CART WITH
NEWSPAPERS DOWN APARTMENT
BUILDING HALLWAY

DOORMAN: Keane . . . Hultgren.

STOPS AT JIM JENSEN'S
APARTMENT, STARTS DROPPING
NEWSPAPERS BY THE DOOR

Jensen, Jensen, Jensen, Jensen . .

ANNCR. (VO): When Jim Jensen of
WCBS-TV News relaxes on his day off,
he relaxes by doing what he enjoys the
most. Reading about the news.

In fact, even when it is not his day off,
he does what he enjoys the most.
Telling you about the news.

JENSEN STEPS OUT OF HIS
APARTMENT AND PICKS UP THE
NEWSPAPERS

ANNCR. (VO): See Jim Jensen
weeknights on the 6 and 11 O'Clock
Report.
Hot Dogs
10-second

FRANK PERDUE IN FRONT OF A BUTCHER SHOP WINDOW
FRANK PERDUE: My tasty young Perdue chickens cost less per pound, than hot dogs!
That really galls me.

SUPER: IT TAKES A TOUGH MAN TO MAKE A TENDER CHICKEN.

IT TAKES A TOUGH MAN TO MAKE A TENDER CHICKEN.
Shape Up Folks
30-second

OPEN: FRANK PERDUE IN BUTCHER SHOP

FRANK PERDUE: My fresh young chickens are one of the best sources of protein there is.

(SFX)
SHOW CHICKENS IN BIN
PERDUE: And they have fewer calories . . .

CUT TO WAIST-HIGH SHOT OF HEFTY WOMAN SHOPPER
and less saturated fat than any red meat.

VOICE IN STORE: Give me a bunch of those.

CUT TO HOT DOGS, THEN BACK TO PERDUE AT COUNTER WITH SHOPPERS
PERDUE: It’s pretty obvious to me that a lot of people aren’t aware of that.
C’mon folks, shape up! Start eating more of my chickens.

(SFX)
SUPER: IT TAKES A TOUGH MAN TO MAKE A TENDER CHICKEN.
Vote

30-second

IT'S A STREET SCENE. THERE IS A HIGH SCHOOL MARCHING BAND . . . PEOPLE JAM THE SIDEWALKS ON BOTH SIDES. A BANNER HANGS ACROSS THE STREET. IT'S A TOWN ELECTION

(SFX: CROWDS CHEERING, NOISE-MAKING, MARCHING BAND MUSIC)

MARCHING BAND COMES DOWN STREET FOLLOWED BY FANCY CONVERTIBLE. INSIDE SITS MAN WHO LOOKS LIKE 'INCUMBENT' (WAVING)

ANNCR. (VO): This is a very fancy limousine convertible. The most expensive you can buy.

(SFX: MUSIC, CROWD NOISES UNDER)

SAME VIEW OF STREET WITH TOWNSPEOPLE REVEALS ONE-MAN MARCHING BAND WALKING. HE IS DRUMMING, PLAYING GUITAR, KAZOO

(SFX: SAME MUSIC AND NOISES UNDER)

VOLKSWAGEN COMES INTO VIEW

ANNCR. (VO): This is a Volkswagen Convertible. The least expensive four-passenger convertible you can buy . . . Now . . . which man would you vote for?

(SFX: BIG CROWD NOISES UNDER)
18,000 Hours

30-second

(SFX OF TELEVISION PROGRAM)

YOUNG MAN INTENTLY WATCHING TV. ALL SEEN FROM TV'S-EYE-VIEW

CAMERA SLOWLY BEGINS A 180 DEGREE TURN AROUND THE MAN

ANNCR. (VO): Jim Rogers, Transmitter Supervisor . . .

NOW WE SEE MAN IN PROFILE . . . for Channel 40 in Sacramento, California

CONTINUE TURN, NOW WE SEE THE SONY TRINITRON HE IS WATCHING . . . has played this Sony Trinitron for 18,000 hours.

NOW WE LOOK OVER HIS SHOULDER SQUARELY AT THE SET

That's the same as if you in your home, played it four hours a day for 12 years.

MOVE IN OVER HIS SHOULDER FOR CLOSER LOOK AT SET

18,000 hours—and still going strong!

EXTREME CLOSE-UP

Sony. Ask Jim Rogers.

SUPER: SONY. ASK ANYONE

Ask anyone.
**Margie Schumaker**

30-second

OPEN ON TWO GUYS IN TELEPHONE
BOOTH WHICH ARE STANDING
SIDE-BY-SIDE. FRED FUMBLES
WITH A BIT OF CRUMPLED PAPER

DIALOGUE SLIGHTLY OVERLAPS
BEWEEN CONVERSATIONS

FRED: Hello Operator, I’m looking for
the number of a Margie Shumaker.

AT THE SAME TIME, BOB IS
LEAFING THROUGH THE
DIRECTORY, RUNNING HIS FINGER
DOWN A PAGE . . . PUTS A DIME IN
THE PHONE, DIALS THE NUMBER

BOB: Shumaker, Shumaker, Margie
Shumaker.

FRED: Well, could be a U or an O.

BOB: Jefferson Street.

FRED: On Jackson Street. Oh, I’m
sorry that’s Jefferson Street. What,
what was that . . . 555-26 . . . . Thank
you very much.

FRED WRITES DOWN NUMBER

(SFX: DIALING SOUND)

FRED DIALS THE NUMBER AS BOB
BEGINS TALKING TO HER

BOB: Hello Margie. Big Bob here. Uh,
the fellow from the party in the brown
sweater. (LAUGH) Yeah, how could you
forget. Hey listen, ah, how you doin’?

(SFX: FRED GETS BUSY SIGNAL)

SUPER: Look it up yourself. It’s faster.
Fiat 126

30-second

(MUSIC THROUGHOUT)

OPEN SHOT OF ARCH IN EUROPEAN CITY

SHOW DIFFERENT CITIES AND TRAFFIC CRUNCH IN EACH THROUGHOUT

ANNCR. (VO): We took a good hard look at what city driving is really like and we made the new Fiat 126.

ONE SHOT SHOWS STOPPED TRAFFIC

MORE JAMMED TRAFFIC (COP TRYING TO MAKE IT WORK)

(SFX: HONKING HОРNS, VOICES, TEMPERATURES FLARING)

MORE SCENES OF INTERSECTIONS HOPELESSLY TIED UP

ORANGE FIAT SMOOTHLY ENTERS

WENDS WAY THROUGH CARS

It's smaller outside than almost any other car for handling

FIAT DRIVING IN BETWEEN TWO BUSES

But it's very large inside for handling people

FIAT PULLS UP TO CURB AND FOUR BUSINESS MEN GET OUT OF THE SMALL CAR

If you live in the city should you drive the city car? The Fiat 126.

SUPER: Fiat 126

The City Car
Mr. Dirt's Bag of Tricks
30-second

DIRT IN DARK GARAGE (SMIRKING)
ANNCR. (VO): Every car engine has an enemy—dirt.

DIRT MOVES TO CAR
DIRT: If I have my way, this engine could stall.

DIRT GOES TO WORK INSIDE MOTOR
DIRT: I won't give it a little, I'll give it my all.

REALLY AT IT NOW
DIRT: I'll glob it and gook it with sludge and with grime.

STORM OF DIRT RISES FROM ENGINE
DIRT: What I'll do to this engine's worse than a crime!

ADDS BAG OF MORE DIRT
Yes, engines are what I love to hurt . . . that's why they call me Mr. Dirt.

SHOT DISSOLVES INTO GASOLINE WHIRLING AROUND IN WASHING MACHINE EFFECT
ANNCR. (VO): But dirt has an enemy. Mobil Detergent Gasoline.

PULL AWAY. CIRCLE TURNS INTO RED "O" OF MOBIL
Mobil hates dirt.
Lifeboat
30-second

EIGHT SHIPWRECKED PEOPLE IN A LIFEBOAT, EXHAUSTED AND THIRSTY

COWARD: It's been nine days since the ship went down.

YOUNG HUSBAND: Excuse me... is there anything left.

LEADER: Some salted peanuts... and one bottle of Dr. Pepper.

COWARD: (PANICS, GETS HYSTERICAL) One bottle... is that all there's left to drink?? It's not going to be enough!!

OTHERS HAVE TO RESTRAIN HIM.

LEADER: Look!... look at the size of this bottle... tadah...

HOLDS UP DR. PEPPER 48-OZ. BOTTLE. LEADER POURS AS DEPRESSED CREW TURNS INTO PARTY MOOD

(MUSIC) THEY START DANCING

ANNCR. (VO): Dr. Pepper's new 48-oz Party-Size Bottle. It's economical, resealable and just one bottle takes care of everybody.

SUPER: DR. PEPPER PARTY-SIZE BOTTLE
**Doubleknit Flannel Suit**

30-second

OPEN ON MAN IN GRAY FLANNEL SUIT SITTING IN LOTUS POSITION

ANNCR. (VO): Cricketeer brings you peace of body.

MAN CHANGES TO A DIFFERENT YOGA POSITION. HE CONTINUES TO TAKE DIFFERENT INTRICATE POSITIONS THROUGHOUT (EXPRESSION OF A 'CRICKET')

A Cricketeer suit is so flexible, you can do anything in it you can do out of it. Without it losing its shape or even wrinkling. Because we believe a man should feel relaxed even in a suit, we'll give you a guidebook to yoga. The book will give you peace of mind.

CU OF MAN WITH HEAD BOWED AND HANDS IN PRAYER POSITION

Our suit will give you peace of body.

SUPER: CRICKETEER (NAME OF STORE)
Joe Frazier
30-second

VALET AND MILLIONAIRE IN LUXURIOUS BATH

ANNCR. (VO): America wakes up with Skin Bracer . . .

(MUSIC)
(SFX: SLAP! SLAP!) VALET SLAPS MILLIONAIRE.

MILLIONAIRE (ON CAMERA): Thanks. I needed that.

DISSOLVE TO SKIN BRACER BOTTLE

ANNCR. (VO): If you need waking up, slap on some Bracer. Its skin-tightener and chin-chillers . . . can help you . . . come out smokin' . . .

JOE FRAZIER AT SINK. SLAPS HIMSELF OUT OF PICTURE ENTIRELY

(SFX: SLAP! THUMP!)
FRAZIER'S HAND GROPS FOR EDGE OF SINK

FRAZIER (OFF-CAMERA): Thanks. I needed that.
Cash Register
30-second

(SFX: RING CASH REGISTER)
CUSTOMER LEAVES GARAGE OFFICE. GARAGE OWNER SEATED BEHIND DESK GESTURES AT CUSTOMER OUTSIDE. YOU CAN SEE CUSTOMER THROUGH GLASS AS HE WALKS DEJECTED

GARAGE OWNER: That poor guy's just paid me $200.00 for a ring job. $200.00.

HE SWIVELS IN CHAIR, TAKES FRAM OIL FILTER FROM DISPLAY
This is a Fram oil filter. About $4.00.

OUTSIDE CUSTOMER HAS OPENED HOOD AND SLAMMED IT

OWNER: If he'd paid me $4.00 when he had his oil changed, chances are he wouldn't be paying me 200 bucks now.

PUTS FRAM OIL FILTER CAN NEXT TO CHECK. BY NOW CUSTOMER HAS GOTTEN INTO CAR

The choice is yours. You can pay me now. Or . . .

(CASH REGISTER BELL RINGS AGAIN AS HE PUTS CHECK IN)
pay me later.

CUSTOMER IS SEEN DRIVING OFF
SUPER: FRAM OIL FILTERS
Mr. Dirt's Underground Garage
30-second

OPENS ON STAIRCASE
(SFX)
DOOR OPENS AND SMILING MR. DIRT DANCES DOWN STAIRS
ANNCR. (VO): Every car engine has an enemy—dirt.
DIRT PRANCES AROUND CARS DURING ENTIRE SEQUENCE, BANGING ON TOP OF HOODS, GENERALLY WHOPPING IT UP
DIRT: I'm dirt! I'm dirt! And it's car engines I love to hurt.
(SFX)
I try to make them stall and stutter and stop, and if I do, what can you do? Ha! You can't even call a cop.
HE APPEARS COMING OUT FROM ENGINE AS HOOD LIFTS
I try to make your engine whine and whimper and yelp and cry for help.
WALKS TOWARD ROWS OF CARS
I'm dirt! Ha-Ha! I'm dirt!
SHOT DISSOLVES INTO GASOLINE WHIRLING AROUND IN WASHING MACHINE EFFECT
ANNCR. (VO): But dirt has an enemy, Mobil Detergent Gasoline.
PULL AWAY. CIRCLE TURNS INTO RED "O" OF MOBIL
Mobil hates dirt!
Purse Snatcher
30-second

SCENE IS A CROWDED STREET. NOTHING UNUSUAL
ANNCR. (VO): You are about to witness a crime.
CLOSE UP
Two women on vacation... and carrying a lot of money.
SLOW MOTION: SUDDENLY A MAN MOVES IN FAST, TAKES PURSE
WOMAN: Oh, stop that man...
SCENE OF MAN RUNNING AMIDST CONFUSED CROWD
WOMAN: Hey, somebody stop him.
HE IS LOST AND GONE (CAMERA GOES BACK TO NORMAL SPEED)
ANNCR. (VO): Protect your vacation. Instead of cash carry American Express Travelers Checks.
BACK TO CROWD ON STREET
If they're ever stolen or lost, you can get them replaced—usually on the same day.
CU CHECKS
SUPER: American Express Travelers Checks. Because it could happen to you.
Mr. Dirt's Bag of Tricks
30-second

DIRT IN DARK GARAGE (SMIRKING)
ANNCR. (VO): Every car engine has an enemy—dirt.

DIRT MOVES TO CAR
DIRT: If I have my way, this engine could stall.

DIRT GOES TO WORK INSIDE MOTOR
DIRT: I won't give it a little, I'll give it my all.

REALLY AT IT NOW
DIRT: I'll glob it and gook it with sludge and with grime.

STORM OF DIRT RISES FROM ENGINE
DIRT: What I'll do to this engine's worse than a crime!

ADDS BAG OF MORE DIRT
Yes, engines are what I love to hurt . . . that's why they call me Mr. Dirt.

SHOT DISSOLVES INTO GASOLINE
WHIRLING AROUND IN WASHING MACHINE EFFECT

ANNCR. (VO): But dirt has an enemy.
Mobil Detergent Gasoline.

PULL AWAY, CIRCLE TURNS INTO RED "O" OF MOBIL
Mobil hates dirt.

Mr. Dirt's Bi-plane
30-second

Mr. Dirt's Underground Garage
30-second
Boy in the Back Room

30-second

OPEN: FLURRY OF REPORTERS AT CITY HALL IN REAL 'POLITICAL' BACK ROOM SET-UP

MAN: I have a statement, Gentlemen, I have a statement. If you'll please let me through, I have a statement to make.

ANNCR. (VO): When WCBS-TV News sends someone to cover a political story, we send an ex-politician.

SHOT OF JEROME WILSON TAKING IT ALL DOWN

Watch former state Senator Jerome Wilson report what actually goes on in the smoke-filled rooms.

See Jerome Wilson weeknights on the 6 and 11 O'Clock Report.

Little Black Book

30-second

Gary Essex

30-second
Peggy, Cindy, Diane
30-second

(MUSIC UNDER)
CU OF PEGGY IN GARDEN
PEGGY (SINGING IN NATURAL AMATEUR VOICE): Come on and fly me, in the big blue sky . . .
CUT TO CU OF CINDY IN PLANE
CINDY (SINGING): Come on and fly me, together we'll fly high . . .
CUT TO DIANE IN TERMINAL
DIANE (SINGING): I'm National, fly me.
CUT TO CU OF CINDY IN PLANE
CINDY: I'm Cindy. I've got the only direct service to both Los Angeles and San Francisco. Fly me.
CUT TO TITLE: I'M NATIONAL, FLY ME. CALL YOUR TRAVEL AGENT.
GIRL (VO): I'm National, fly me.

Eileen Salyer
30-second

Mrs. Goldblum
30-second
Joe Meets Kids
30-second

TITLE CARD: JOE NAMATH MEETS THE OVALTINE GANG
CU OF JOE NAMATH AND TWO YOUNG BOYS. JOE HAS ARM AROUND ONE BOY
BOY WITH JOE: Meet Jo-Jo Rizzo.
NAMATH AND JO-JO SHAKE HANDS
NAMATH: My o-o-old pal Jo-Jo Rizzo.
CUT TO A SECOND BOY
BOY WITH JOE: Mitch Goldman.
NAMATH AND MITCH SHAKE HANDS
NAMATH: My o-o-old pal Mitch Goldman.
CUT TO A THIRD BOY
BOY WITH NAMATH: Eddie Alvarez.
NAMATH AND EDDIE SHAKE HANDS
NAMATH: My o-o-old pal Eddie Alvarez.
MS OF NAMATH AND BOY HOLDING GLASS OF OVALTINE
BOY WITH NAMATH: Put it there, pal. Shake hands with a glass of Ovaltine.
NAMATH: My o-o-old pal Ovaltine.
PRODUCT SHOT
ANNCR. (VO): The chocolate sensation that tastes great in milk. Ovaltine gives you more of the vitamins you need all day than any other milk flavoring.
MS OF NAMATH AND ALL THE BOYS EVERYONE (IN UNISON): My o-o-old pal Ovaltine.

Kid Meets Joe's Friends
30-second

Joe Talks to Parents
30-second
311 Gold Award  
Art Director: Sam Scali  
Copywriter: Ed McCabe  
TV Director: Franta Herman  
TV Producers: Sam Scali, Ed McCabe  
Production Company: Televideo Productions  
Agency: Scali, McCabe, Sloves, Inc.  
Client: Perdue Farms, Inc.

**Turkey**  
30-second

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

(SILENT)

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

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

PERDUE SERIOUS (FORWARD)

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

Let me know what you think.

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

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

**Parts Inspection**  
30-second

**Parts**  
30-second
TV/Campaign/:30 or under

312
Art Director: Henry Holtzman
Copywriter: Larry Spinner
TV Directors: Mike Cuesta
Melvin Sokolsky
Jeffrey Metzner
TV Producer: Linda Mevorach
Production Companies: Stan Lang Productions
Sokolsky Films
Lofaro & Associates
Agency: Young & Rubicam International, Inc.
Client: Dr. Pepper

Kid
30-second

SCENE IS BUSY CITY NEIGHBORHOOD. KID IN STREET. FRIENDS CROWD AROUND HIM

KID: I was thirsty one day, you know. Hey, man, cut it out.

FRIEND IN BACKGROUND THROWS SNOWBALL AT KID

So my mother gives me this Dr. Pepper. I say, "I'm no fool, man, that's a medicine." She says, "No, it's a new soda." It looks like all them other sodas to me. But I taste it, you know? Man, it's fantastic. Now all the kids drink it. Watch this.

( TO ONE OF THE KIDS)

Hey, Frankie, you want some Dr. Pepper?

FRANKIE: Yeah.

Candy Store
30-second

Cab Driver
30-second
Joe Frazier
30-second

VALET AND MILLIONAIRE IN LUXURIOUS BATH

ANNCR. (VO): America wakes up with Skin Bracer...

(MUSIC)

(SFX): SLAP! SLAP! VALET SLAPS MILLIONAIRE

MILLIONAIRE (ON CAMERA): Thanks. I needed that.

DISOLVE TO SKIN BRACER BOTTLE

ANNCR. (VO): If you need waking up, slap on some Bracer. Its skin-tightener and chin-chillers... can help you... come out smokin'...

JOE FRAZIER AT SINK. SLAPS HIMSELF OUT OF PICTURE ENTIRELY

(SFX: SLAP! THUMP!)

FRAZIER'S HAND GROPES FOR EDGE OF SINK

FRAZIER (OFF-CAMERA): Thanks. I needed that.

Japanese
30-second

Handcuffs
30-second
314 Silver Award
Art Directors: Jim Handloser
Mark Yustein
Copywriter: Frank DiGiacomo
Designers: Jim Handloser
Mark Yustein
TV Director: Bob Giraldi
TV Producer: Joan Scoccimarro
Production Company: Jerry Shore Productions
Agency: Della Femina, Travisano & Partners, Inc.
Client: WABC-TV Eyewitness News

Wedding
30-second

CU OF TEAM COMING UP STAIRS
LED BY HERALDO. SHOW
WEDDING, DANCING
DANCING STOPS. CUT TO HERALDO
INTRODUCING TEAM
HERALDO: Come on, I'll guarantee
everybody a good time. Amigos, por
favor—Silencio—My good friends,
I'd like you to meet my good friends,
Melba, Roger, Tex, Frank and Jim.
CUT TO TEAM. CU WEDDING
MOTHER WHO RECOGNIZES ROGER.
SHE HAS HIM ON DANCE FLOOR
AND CROWD ADVANCES
MOTHER: Ahhh, Hello Roger
Grimsby. Come on, come on . . .
(MUSIC)
MOTHER AND ROGER DANCING.
GIRL GOES TO HERALDO. JIM AND
FRANK GET INTO SCENE. MELBA
DANCES. SHOT OF PRIEST, OTHERS
IN CROWD. BOUTON IN
BACKGROUND
ANNCR. (VO): The Eyewitness News
Team. The reason people like them so
much is because they like people so
much.
TITLE: EYEWITNESS NEWS (7)
CUT TO ROGER AND MOTHER
DANCING AND PEOPLE ABOUT

Football
30-second

Toast
30-second
MECHANIC IN GARAGE OFFICE.
BERT: I'll have that muffler on in no time.
BERT (ON PHONE): Phil, can you send me a muffler right away?
PHIL: Hold on Bert.
CU PHILS AUTO, TABS INVENTORY
ANNCR. (VO): Most places that install mufflers as a sideline don't carry a large inventory, so you might have to wait.
CUSTOMER EYES BERT ON PHONE
PHIL: It's on its way Bert.
BERT: Thanks... ah darling... The little lady... You married?
CUSTOMER: Say, you're sure you got that muffler?
BERT: My twins. Wendy and Wendell!
TAKES OUT PICTURE IN WALLET
CUSTOMER: Look, I'm in sort of a hurry.
BERT: Ha-have you seen the shop?
BERT SHOWS OFF SHOP
ANNCR. (VO): At Midas we carry a large inventory so you'll get the muffler you need instead of an excuse.
CUSTOMER: It's very interesting but...
BERT: ... but you're in a hurry. Why don't you pull your car on the rack?
CUTS TO PHONE
BERT: Phil, where is it? I don't know how much longer I can hold him.
(SFX: CAR HORN)
BERT WAVES AT CUSTOMER IN HIS CAR UP ON LIFT
CUSTOMER: Hey, what's going on? Hey, you put me down. Put me down.
BERT CONCEALS HIMSELF BEHIND THE OFFICE DOOR
SUPER: MIDAS. WE INSTALL MUFFLERS FOR A LIVING. WE HAVE TO DO A BETTER JOB.
Country Sunshine
60-second

CAB ON COUNTRY ROAD: GIRL INSIDE

SONG: I was raised on country sunshine . . .

ALL COUNTRY SCENES—SWINGING, FISHING, FATHER ON TRACTOR, MOTHER ON PORCH, HAY LOFT . . .

Green grass beneath my feet . . . runnin' thru fields of daisies wadin' thru the cheek . . .

You love me and it's invitin' . . . to go where life is . . .

more excitin' . . .

But I was raised . . .

CUS OF FAMILY REACTING TO CAB on country sunshine . . .

I was raised . . . on country sunshine. I'm a happy . . . with the simple things . . . a Saturday night dance . . .

CAB ARRIVING AT HOUSE a bottle of Coke . . . the joy that the bluebird brings. I love you, please believe me . . . and don't you ever leave me . . .

cause I was raised on country sunshine.

GREETINGS It's the real thing . . . like Coke is . . .

KIDS DRINKING COKE that you're hoping to find . . .

GUY GETTING OUT OF TRUCK, EMBRACES GIRL like country sunshine, it's the real thing . . .

Coca-Cola

SUPER: IT'S THE REAL THING
Playground Counselor
60-second

COUNSELOR WALKS DOWN STEPS OF ROW HOUSE

SONG: Hey, look at you lookin' at the sunrise...
There's such a brighter...
look in your eyes...

THEY CROSS THE STREET. NOW COUNSELOR AND THREE KIDS WALK DOWN SIDEWALK

Now that I know you've felt the wind...
that's blowing, reaching out...
and wanting life's good things.
Now that you're seeing...

PLAYGROUND GATE OPENS AND KIDS RUSH IN.

all things grow.

(MUSIC UP)

CU PASSING BALL TO BOY.
COUNSELOR JOGS TO BOY BEHIND FENCE.
CU TOGETHER CU BOY

There is more love in...
you than anyone...
Cost of Living
60-second

SCENE: YOUNG SWEDISH FAMILY IN THEIR HOME. MAN IS WORKING ON BOOKS. THROUGHOUT QUIET TALK BETWEEN THEM. LITTLE GIRL IS DRAWING

ANNCR. (VO): The cost of living in Sweden is as high as it is in the United States. But the average income is lower.

So when it comes to buying things, the Swedes are inclined to be exceedingly practical. Especially when it comes to something as expensive as a car. A 40% down payment is required. A car has to be economical. Gasoline is 80¢ a gallon.

This family could buy an inexpensive import. But their car has to hold up through many long, cold, Swedish winters.

FAMILY HAS TAKEN OUT CAR BROCHURES, EXAMINED THEM CLOSELY. WIFE AND HUSBAND RELATE

They can't afford to buy a new car every couple of years. So like most Swedes, they'll spend a little more and get the car that will live up to these demands.

THEY LOOK AT PICTURE OF VOLVO. THAT'S THE ONE THEY'LL BUY

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

SUPER: VOLVO
Ferrari's New Car
60-second

MAN STANDING IN DRIVEWAY

MAN: Ladies and gentlemen of America, what you are about to see is Enzo Ferrari's new car.

In performance, it is what you would expect. It has front wheel drive. It has a transverse-mounted, overhead cam engine. It has rack and pinion steering.

In front, it has self-adjusting disk brakes . . . and it has four wheel independent suspension.

In comfort, it is fantastic.

The car has more room on the inside than American cars four feet longer.

HE GESTURES TO GARAGE

(SFX)

Of course, this is not the car Ferrari builds. This is the car Ferrari drives. The Fiat 128.

Just think, for the price of a Fiat you can drive around like Ferrari.

ANNCR. (VO): The P.O.E. price of the Fiat 128 is $1,992 which includes everything but delivery charges, dealer preparation and taxes.
Boyhood Heroes

60-second

(STILLS FROM OLD PICTURES RUN THROUGH THREE-QUARTERS OF SPOT)

STILL OF BABE RUTH AT BAT

ANNCR. (VO): Every red-blooded American boy has had a boyhood hero.

STILL OF 'THE SHADOW' FROM THE COMICS

RADIO ANNCR. (UNDER): 'The Babe' . . . The 'Shadow' . . .

CU 'THE SHADOW' . . . STILL OF JOE E. LOUIS FROM THE RING

ANNCR. (VO): The 'Brown Bomber' . . .

STILL OF YOUNG BOY BY RADIO

ANNCR. (VO): When Jim Jensen was a boy, he also had his boyhood heroes . . . H. V. Kallenborn . . . Gabriel Heater . . . Edward R. Murrow . . .

(SFX: MURROW'S VOICE)

In fact, while most kids ran home to the thrilling adventures of Jack Armstrong, Jim Jensen ran home to the thrilling adventures of Edward R. Murrow as he covered the London Blitz.

CU OF YOUNG JENSEN BY HIS RADIO

And when the 'News Bug' bites a kid at that age, you've got yourself a reporter.

JIM JENSEN ON CAMERA

JENSEN: Good evening, everyone. I'm Jim Jensen. Tonight's top story centers on the . . .

SUPER OVER JENSEN: You can't be the best unless you do it all the time.

ANNCR. (VO): See Jim Jensen week nights on the 6 and 11 O'clock Reports.

SUPER: The 6 & 11 O'Clock Report. On WCBS-TV
Swedish Winter
60-second

OPEN ON MS OF SNOW-COVERED FOREST SCENE (SFX THROUGHOUT)
A CAR CAN BE SEEN IN DISTANCE. CAMERA PULLS BACK TO SHOW CAR EMERGING FROM WOODS
ANNCR. (VO): In Sweden, we demand as much of a car as you do.
CAR CONTINUES TO COME TOWARDS CAMERA ON SNOW COVERED ROAD, WOODS IN BACKGROUND
We have to. In parts of our country, winter arrives in October . . .
CUT TO CAR INTERIOR TO SHOW BACK OF PASSENGERS AND WINDSHIELD
(SFX: PEOPLE TALKING)
and doesn't leave till May . . . Our cars better not break down.
CUT TO CAR STILL COMING DOWN FOREST ROAD TOWARDS CAMERA
A man could freeze to death waiting for help . . . If a heater doesn't function properly, it's more than an inconvenience. It could be a catastrophe.
CUT TO CAR INTERIOR
We use raw salt on the roads.
CUT TO MS OF REAR OF CAR, STILL GOING DOWN ROAD, BUT NOW APPROACHING TOWN
And our cars better not rust out on us. Swedish automobile inspections are so strict, badly rusted cars are ordered off the road.
CAR PULLS INTO PARKING LOT
In Sweden, the car most in demand is a Volvo.
Volvo. We build them the way we build them because we have to.
SUPER: VOLVO
Sauna
60-second
OPEN ON CU OF STOVE IN SAUNA ROOM
SFX THROUGHOUT
VIGOROUS OLD MAN ENTERS, SITS DOWN, RELAXES
ANNCR. (VO): The life expectancy in Sweden . . . is 77 years . . . the longest on earth.
SHOTS OF MAN ENJOYING SAUNA. HE POURS WATER ON STOVE TO INCREASE STEAM
The Swedes have a passion for fitness . . . thinking, perhaps, the more they can endure, the longer they will last.
MAN COMES RUNNING OUT OF CABIN INTO SNOW. CUT TO LS OF SNOW COVERED CABIN WITH CAR PARKED OUTSIDE
The Swedish people expect of their cars exactly what they expect of themselves.
MAN RUNS TO HOLE IN ICE AND JUMPS IN WATER
So it's not surprising that the largest selling car in Sweden . . .
SWIMS AROUND IN ICE WATER is the Volvo.
In Sweden, Volvos have a life expectancy of 14 years.
CUT TO CABIN AND VOLVO
Volvo. We build them the way we build them because we have to.
SUPER: VOLVO
Rose Garden
60-second

BUS SHOTS, MILITARY RECRUITS ARRIVING

SONG: I beg your pardon . . .
I never promised you a rose garden . . .
Along with the sunshine . . .

TRAINING SHOTS
There’s gotta be a little rain sometimes . . .
(MUSIC UNDER)

YOUNG CIVILIAN ON STREET
ANNCR, (VO): We don’t promise you a rose garden. So if you just want to be one of the boys, stick with the boys. The Marines are looking for a few good men.

MILITARY STILLS
For almost two hundred years, we’ve kept our standards high, and our ranks small. Today, we’re still a tough club to join . . . a tough team to make . . . and that’s exactly the way we’re going to keep it.

TRAINING STILLS
So we’re looking for quality, not quantity.

STILLS OF TWO BLACK MARINES:
We’re looking for a few good men who can stand with the United States Marines.

LIVE ACTION: PARRIS ISLAND RECRUIT GRADUATION

No compromises. No shortcuts. No promises . . . except one.
You’ll be a Marine. One of the few . . . and one of the finest.

SUPER: THE MARINES
The Marines are looking for a few good men.
Football
90-second

THE DAY OF THE "BIG GAME"
LESS THAN TWO MINUTES TO GO:
COACH IS TEARING HIS HAIR OUT

COACH LOOKS DOWN THE BENCH FOR A SUB. SPOTS THE LEAST LIKELY

Quick, Colodny, this is critical. All right. This is R 78, power reverse. I've got to get this into the ballgame as soon as I can.

This is . . . Colodny, pay attention. This is as important as anything you're going to do for this club. Way to go, Colodny . . .

COLODNY DASHES UP TO XEROX IN LOCKER ROOM

ANNCR. (VO): Xerox is . . . applying its technology to all phases of communication, whether it be . . . in business, government, education, . . . medicine, . . . or even landing men on the moon . . .

. . . at Xerox, we're working to find new ways of getting information . . . . . to people who need it.

COACH: Here it is. Everyone gets one. Okay, here we go.

ANNCR. (VO): And most important . . . When they need it.

QUARTERBACK FLIPS TOWEL ON CENTER'S BACKSIDE, TUCKS IN XEROX PLAYERS PEER AT PLAYS ON GROUND, IN HAND, OFF TO THE SIDE, ETC.

QUARTERBACK: . . . 385, . . . 384 . . .

BALL SNAPS BACK TO QUARTERBACK . . . WHO HANDS IT TO BACK CARRYING HIS COPY, HANDS BALL TO END PAST GOAL LINE, END READS PLAY. MEANWHILE, OPPONENTS TACKLE WRONG PLAYERS. LONG PASS THROWN TO END, LOOKS UP FROM PLAY JUST IN TIME TO CATCH GAME WINNING PASS

SUPER: XEROX
Traffic Control
90-second

MAN ON FREEWAY PEERS UNDER STALLED CAR HOOD
(SFX: TRAFFIC SLOWING——SQUEALING TIRES, HORNS)
CARS SLOW AROUND STALLED CAR . . . GO OVER ELECTRONIC SENSORS
ANNCR. (VO): Sensing wires in the road-bed, linked to a Xerox computer, detect a problem.
CU: XEROX COMPUTERS
(SFX: INTERIOR SOUNDS OF HQ POST. VOICES )
ANNCR. (VO): At Division of Highways control center, the computer blinks red danger lights on an electronic map pinpointing the hazard. 5:37 P.M. Helicopters are dispatched to send back “live” pictures of the incident.
HQ: ACCIDENT SCENE TRANSMITTED “LIVE” FROM THE HELICOPTER TO MONITOR
ANNCR. (VO): The computer flashes warnings on message signs to approaching motorists . . . 5:39 P.M. Police cars and other safety equipment arrive at scene . . .
PATROLMEN MOVE TRAFFIC. TOW PICKS UP CAR
Within minutes after the first computer print-out, stalled vehicle is removed . . . 5:43 P.M. Traffic is back to normal.
INSIDE CONTROL ROOM
ANNCR. (VO): The California Business and Transportation Agency is using computers to keep traffic moving and to keep minor incidents from becoming major accidents . . .
For some motorists these Xerox computers mean they’ll get home on time . . . For others, it means they’ll get home. Whether you’re in education, medicine, science, industry or traffic . . . Xerox computers are in the business of making your business run smoother.
SUPER: XEROX
Bride and Groom
60-second

SCENE: INTERIOR OF AN ELEGANT HOTEL ROOM. GROOM (AGITATED) IS KNOCKING ON THE BATHROOM DOOR

GROOM: Honey, I know you’re in there. Can’t we at least talk about it? Come on now, please, Susan! There are better ways to begin a marriage. This is crazy! And for such a simple thing, Sweetheart, it’s our wedding night... I’m not asking for the world. Please. You know I love you.

(MUSIC UNDER)

BRIDE: All right. If it will make you happy.

BRIDE GINGERLY OPENS THE DOOR THE TINIEST BIT. GROOM HANDS HER A DR. PEPPER

FULL CHORUS: Dr. Pepper... so misunderstood.

BRIDE TAKES A DRINK OF DR. PEPPER...

BRIDE: Oh, I love it...

SHE CLOSES THE DOOR. GROOM IS STILL LEFT OUTSIDE

(SFX: LAUGHTER)

ANNCR. (VO): Dr. Pepper, it looks like a cola, but it tastes different. And millions of people who’ve tried it, love the difference.

GROOM: Oh, honey, Ohh...

ANNCR. (VO): Once you try it, you’ll love the difference.

(SHE STILL WON’T LET HIM IN.)

GROOM: Susan...

CUT TO PRODUCT SHOT

SUPER: DR. PEPPER
Get'cha Somac
60-second

(SILENT)

OPEN ON MAN SITTING IN LIVING ROOM

MAN: Sooner or later, you're gonna try a White Owl. And when you do, we got'cha.

(MUSIC)

Maybe we'll get'cha with that White Owl mildness. Maybe we'll get'cha with that White Owl flavor.

(MUSIC)

Or maybe we'll get'cha with one of those great White Owl shapes.

(MUSIC)

CU OF MAN: But we're gonna get'cha.

(MAN LAUGHS)

You know we're gonna get'cha. You don't stand a chance.

(MUSIC)

We're gonna get 'em.

(MAN LAUGHS)

(MUSIC)

(CHORUS SINGS)
Catherine Deneuve, Camera explores her beauty in one slow continuous shot

Deneuve: It’s not important that I’m Catherine Deneuve. I know he loves me for what I am deeply. I know because he cares about the little things. He brings my coffee always in a small cup because it is precious to me. He gives me Chanel No. 5 because I love to put it in a special place behind my knee. When I send him flowers he understands what I mean. He takes me by the waist because he knows it touches me very much. He understands I cannot speak about feelings. He lets me show him in other ways.

Cu of spray perfume and cologne set: “$12.00”

Deneuve (V.O.): Chanel No. 5 Spray Perfume and Spray Cologne.

Cu of spray cologne and bath powder set: “$12.00”

Spray Cologne and Bath Powder.

Cut to eau de cologne: “From $4.00 to $20.00”

Hold on Deneuve who holds up classic bottle

You don’t have to ask for it. He knows what you want. Chanel.
Roll Cage Drop

60-second

OPEN TWO GARAGE DOORS
SAAB IS BEING PUSHED OUT
DURING INTRICATE MANEUVER
WORKED WITH TECHNICIANS

ANNCR. (VO): From Trollhagen,
Sweden, the front wheel drive five
passenger SAAB 99E.

OVERHEAD SHOT OF SAAB
(SFX: FACTORY EMPLOYEES
SPEAKING IN SWEDISH WITHIN
GLASS ENCLOSED ROOM)
CONTINUE INTRICATE MANEUVER,
CAR UPSIDE DOWN TO BE PUT ON
BARS ACCURATELY

Some day there may be a law that
all cars must have roll cage
construction surrounding the
passenger compartment. Because a
simple roll-over can crush a car. The
SAAB people agree—they wouldn’t
build this car without it. They tested
it by dropping the car six and one-half
feet onto concrete.

(SFX: ENGINEERING ACTIVITY . . .
VERBAL COUNTDOWN . . . OTHER
DETAILS)

(SFX: FACTORY EMPLOYEES
AGAIN IN ROOM SPEAKING; CRASH
SOUND OF CAR WHEN DROPPED)
DROPPED IN SLOW MOTION

The passenger compartment remains
intact. We challenge any other car
to try this. It’s about time a car was
built like this.

ENGINEERS GO AROUND TO
LOOK AT CAR

SUPER: SAAB 99E
Tour Bus
60-second

CROWDED SIGHT-SEEING BUS.
DRIVER CONDUCTS TOUR

ANNCR. (VO): You are about to
witness a crime.

(SLOW MOTION) WOMAN OPENS
PURSE. MAN AND WOMAN
PICK-POCKET TEAM GIVE EACH
OTHER GO-AHEAD

An open hand bag, an expert eye, a
nod. Teams like this are one way a
million travelers will lose their money
this year. This is the squeeze play.

GROUP DESCENDS FROM BUS . .
MAN STOPS ABRUPTLY, JOLTING
WOMAN BEHIND INTO FEMALE
TEAM MEMBER. APOLOGIES ARE
MADE—AS PICK-POCKET LIFTS
WOMAN’S WALLET

MAN: Ah . . . sorry . . .

ANNCR. (VO): Did you see what
happened? Watch again?

STOP ACTION AND FULL RE-PLAY

Pick-pockets are so expert, many
people don’t even realize they’ve
been robbed. Protect your money.
Don’t carry cash. Carry American
Express Travelers Checks. If they’re
ever stolen or lost, you can get them
replaced, usually on the same day.

GROUP WALKS ON—WOMAN
PICK-POCKET DROPS WALLET INTO
ANOTHER TEAM MEMBER’S BAG

NOTHING IS NOTICED

American Express Travelers Checks.
Because it could happen to you.

SUPER: AMERICAN EXPRESS
TRAVELERS CHECKS.
TV/Campaign: :50 or over

331
Art Director: Michael Ullick
Copywriter: Jeff Frey
TV Director: Howard Zieff
TV Producer: Barbara Michelson
Production Company: Zieff Films
Agency: Wells, Rich, Greene, Inc.
Client: Midas International, Inc.

Expert
60-second

SCENE: A GARAGE. A CAR IS ON THE LIFT. AN OLD LADY WITH WHITE GLOVES AND POODLE IS LEAVING IT BE FIXED. THE “EXPERT” MECHANIC GREETES HER
SUPER: MIDAS PRESENTS HOW NOT TO INSTALL A MUFFLER
ANNCR. (VO): Midas presents how not to install a muffler.
(SFX: MUSIC THROUGHOUT)
MECHANIC SHAKES LADY’S HAND—WIPES DIRT OFF HER GLOVES WITH A CLOTH. LADY WALKS OUT
HE BEGINS TO WORK, HITS HEAD ON CAR, GOES UNDER CAR, TAPS OLD MUFFLER WITH HAMMER, HE’S COVERED WITH DUST. HE PULLS ON MUFFLER, COMES OUT FROM UNDER CAR. MUFFLER FALLS OFF. HE GOES TO RACK, FINDS NEW MUFFLER, CARRIES IT TOWARD CAR KNOCKING DOWN EQUIPMENT ON BARRELS. STEPS ON DOLLY AND ROLLS AWAY FROM CAR AND OUT OF FRAME. COMES BACK, GOES UNDER CAR TO INSTALL IT. MOVES LEVER TO LOWER CAR TO FLOOR
ANNCR. (VO): As muffler experts, Midas will be happy to install a muffler correctly anytime you like,
LADY WALKS BACK INTO FRAME. MECHANIC ACKNOWLEDGES THAT EVERYTHING IS O.K. HE HITS ROOF OF CAR. CAR FALLS APART. MECHANIC JUMPS INTO FRONT SEAT OF CAR TO GET AWAY FROM LADY. SHE CHASES HIM
ANNCR. (VO): At Midas we install mufflers for a living. We have to do a better job.
SUPER: MIDAS. WE INSTALL MUFFLERS FOR A LIVING. WE HAVE TO DO A BETTER JOB.

Waiting
60-second

Menace
60-second
When you get back to basics, you get back to Ford.
Engineering
60-second

SCENE TAKES PLACE IN A VOLVO FACTORY IN SWEDEN

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

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

CAMERA MOVES TO CORRIDOR WHERE ENGINEERS ARE ALL AT WORK

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

CAMERA ROAMS FACTORY WITH VIEWS OF ENGINEERS AT THEIR WORK

MOVE TO CAR ON LIFT

(SFX: UNDER)

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

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

CU MAN WORKING ON CAR

LONG VIEW OF CAR ON RACK

MAN AT CONTROL PANEL

VIEW OF VOLVO

VIEW INSIDE OF MECHANICAL MAN GIVING CAR A WORKOUT

(SFX)

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

SUPER: VOLVO over tracks.

Sauna
60-second

Swedish Winter
60-second
TV/Campaign/:60 or over

334
Art Director: Mark Ross
Copywriters: Terry Stern
Brendan Kelly
Cinematographer: Glen Kirkpatrick
TV Director: Rick Levine
TV Producer: Mark Ross
Production Company: Wylde Films
Agency: Olgivy & Mather Inc.
Client: American Express Travelers Checks

Tour Bus
60-second

CROWDED SIGHT-SEEING BUS. DRIVER CONDUCTS TOUR
ANNCR. (VO): You are about to witness a crime.
(SLOW MOTION) WOMAN OPENS PURSE. MAN AND WOMAN PICK-POCKET TEAM GIVE EACH OTHER GO-AHEAD
An open hand bag, an expert eye, a nod. Teams like this are one way a million travelers will lose their money this year. This is the squeeze play.
GROUP DESCENDS FROM BUS... MAN STOPS ABRUPTLY, JOLTING WOMAN BEHIND INTO FEMALE TEAM MEMBER. APOLOGIES ARE MADE—AS PICK-POCKET LIFTS WOMAN'S WALLET
MAN: Ah . . . sorry . . .
ANNCR. (VO): Did you see what happened? Watch again?
STOP ACTION AND FULL RE-PLAY
Pick-pockets are so expert, many people don't even realize they've been robbed. Protect your money. Don't carry cash. Carry American Express Travelers Checks. If they're ever stolen or lost, you can get them replaced, usually on the same day.
GROUP WALKS ON—WOMAN PICK-POCKET DROPS WALLET INTO ANOTHER TEAM MEMBER'S BAG. NOTHING IS NOTICED
American Express Travelers Checks. Because it could happen to you.
SUPER: AMERICAN EXPRESS TRAVELERS CHECKS.

Elevator
30-second

Purse Snatcher
30-second
Dressing Room
60-second

LAURENCE OLIVIER SITTING AT MAKE-UP TABLE IN DRESSING ROOM

OLIVIER: You're about to see a magnificent performance. The cast of characters? A simple bowl of fruit... and Polaroid's new SX-70.

HE HOLDS UP CAMERA

(SFX: CAMERA BEING ADJUSTED)

Just touch the button...

(SFX)

and it hands you the picture.

(MUSIC)

CUT TO PRINT HE HAS TAKEN OUT OF CAMERA

There's nothing to peel,

CAMERA MOVES IN ON SLIDE

nothing even to throw away, nothing to time.

AN IMAGE BEGINS TO APPEAR ON SLIDE

In minutes, you will have a finished photograph of such dazzling beauty, that you will feel you're looking at the world for the first time.

CU OF NOW FULLY-DEVELOPED PICTURE

BACK TO OLIVIER

The new SX-70 Land Camera. From Polaroid.

Olivier on Stage
60-second

Stop Motion
60-second
Traffic Control
90-second

MAN ON FREEWAY PEERS UNDER STALLED CAR HOOD
(SFX: TRAFFIC SLOWING—HORNS)

CARS SLOW AROUND STALLED CAR . . . GO OVER ELECTRONIC SENSORS
ANNCR. (VO): Sensing wires in the road-bed, linked to a Xerox computer, detect a problem.
(SFX: INTERIOR SOUNDS OF HQ POST, VOICES)
ANNCR. (VO): At Division of Highways control center, the computer blinks red danger lights on an electronic map pinpointing the hazard. 5:37 P.M. Helicopters are dispatched to send back “live” pictures of the incident.

HQ: ACCIDENT SCENE TRANSMITTED "LIVE" FROM THE HELICOPTER TO MONITOR
ANNCR. (VO): The computer flashes warnings on message signs to approaching motorists . . . 5:39 P.M. Police cars and other safety equipment arrive at scene . . .

PATROLMEN MOVE TRAFFIC. TOW CAR
Within minutes after the first computer print-out, stalled vehicle is removed . . . 5:43 P.M. Traffic is back to normal.

INSIDE CONTROL ROOM
ANNCR. (VO): The California Business and Transportation Agency is using computers to keep traffic moving and to keep minor incidents from becoming major accidents . . . For some motorists these Xerox computers mean they’ll get home on time . . . For others, it means they’ll get home. Whether you’re in education, medicine, science, industry or traffic . . . Xerox computers are in the business of making your business run smoother.

SUPER: XEROX

Football
90-second

Black History
90-second
The Don of Dons
60-second

CAR PULLS UP. MAFIA-TYPE GANG GETS OUT. THE ACTION IS TAKE-OFF ON TOUGH-GUY DON ADAMS STYLE. DIALOGUE EXCERPTS

DON: Alright, tell me about this new competition on the near-north-west-south side.

FLUNKIE: It's a numbers game.

SEE SIGN "BINGO" TONIGHT

2ND THUG: With letters too!

DON: What is this? Some kind of a joke? You guys brought me to a Bingo game?

THEY GO INSIDE

FLUNKIE: This is different, boss. Skittles Bingo. You gotta shoot for numbers.

2ND THUG: You shoot, boss. Get it?

CALLER: You gentlemen come to play?

2ND THUG: Move it.

FLUNKIE: You see, boss. You shoot the small ball for the letters and the big ball for the numbers.

CALLER: G-8.

DON: Hey, I got it!

CALLER: 1-5 . . 1-4

DON: That's it. Bingi!

CALLER: The name of the game is Bingo.

DON: Change it!

CALLER: Skuttle Bingo by Aurora.

DON: You changed the wrong word.

CALLER: Skapple Bingo by Bango.

2ND THUG: It's Skittle Skuttle by Bango.

DON: Who asked ya?

CALLER: Skapple Bingo by Bango

FLUNKIE: Skittle Skattle Bingo.

FLUNKIE: What about Bangi Bingi?

DON: I like it. I like it.

CALLER: Who asked ya?

ANNCR. (VO): It's Skittle Bingo by Aurora.
TV Campaign: 60 or over

338 Silver Award
Art Directors: William Moore
            Al Scully
            Don Tortoriello
Songwriters: William Backer
            Billy Davis
            Roger Cook
            Dotie West
            Sandy Mason Theoret
Cameraman: Steve Horn

TV Directors: Steve Horn
            Peter Israelson
TV Producers: John Jenkins
            Phil Messina
            Ann Curry
Production Companies: Horn/Griner
            E.U.E.
Agency: McCann-Erickson, Inc.
Client: Coca-Cola, USA

Raft
60-second

BIRDS, BOY, GIRL ON RAFT
SONG: Birds and bees
and all the flowers and trees . . .
and fishes on the line . . .

THROUGHOUT SCENES OF BEING
TOGETHER, DANCING, SWINGING,
WITH CALF . . .

Girls and guys
and yellow butterflies
say hello summertime.
The sun shining down . . .
on the back of my neck
nothing on my mind . . .

DRINKING COKE
An ice cold Coke
on the back of my throat
saying hello summertime . . .

Summertime
in the back of your mind
Yes, summertime . . .
it's the real thing.
What you're hoping to find . . .

BOY AND GIRL ON PICNIC
in the back of your mind
it's the real thing.
That's Coca-Cola

BOY AND GIRL ON RAFT SINGING
like summertime.
Coca-Cola
it's the real thing.

SUNSET, BOY EMBRACES GIRL,
GIRL HOLDS COKE
Coke is . . .
Like summertime.

COKE BOTTLES ON KEY TITLED
"IT'S THE REAL THING"
"COKE"
Coca-Cola
Is the real thing.

Raft
60-second

Playground Counselor
60-second

Country Sunshine
60-second
THEATER MARQUEE READS “LOVE CONQUERS ALL.” MOVIE IS ENDING AND COUPLES PILE OUT OF THEATER. GIRL WAS DEEPLY TOUCHED AS WAS BOY

FRED: Diane.
DIANE: Fred.

Fred: That was beautiful. I love a happy ending.
Diane: I love a happy ending too. Let’s get married tonight.
Fred: Tonight???????

(THE PROBLEM—HOW CAN THEY—NO MONEY)

ANNCR: (VO): If you need cash and the banks are closed, come to Moneymatic, Marine Midland’s new twenty-four-hour money machine. You can get a cash advance or draw on your checking account, anytime of the day or night, seven days a week.

All you need is a special Moneymatic Master Charge card. Press a few buttons, and the money is yours.

CUS OF MONEYMATIC MACHINE

Moneymatic can do almost anything a bank can do. You can deposit money, transfer money between accounts, even make payments on loans.

Marine Midland feels when a person has to go to the bank, there should be a bank for him to go to.

BACK TO COUPLE WHO HAIL TAXI— IN A BIG HURRY

FRED: Niagara Falls.
DIANE: And step on it.

MONEYMATIC

ANNCR. (VO): Moneymatic from Marine Midland. To us people are worth more than money.

Teller
60-second

Ralph Bounces Back
30-second
Get'cha Irving
60-second

MAN ALONE ON CAMERA
MAN: Sooner or later you're gonna try a White Owl, and when you do . . . we got'cha.
(MUSIC)
MAN: Maybe we'll get'cha with ah, the White Owl mildness . . . or maybe we'll get'cha with the White Owl flavor . . . or maybe, maybe we'll get'cha with a—one of our great White Owl shapes. But ah, we're gonna get'cha . . . um hu, um, oh, yeh, would I lie.
(MUSIC)
(CHAIRUS SINGING)
(FADING)
(FADE OUT)

Get'cha Somac
60-second

Get'cha Doyle
60-second
Radio/Public Service

Ten Little Indians
60-second

SONG: Ten little indians up there lyin'
One stayed up then there were nine...
Nine little indians feelin' great
One O.D. 'ed, then there were eight
Eight little indians in cocaine heaven...
Convulsions took one, then there were seven
Seven little indians gettin' a fix
One got hepatitis, then there were six...
Six little indians pushin' to stay alive
One got busted then there were five...
Five little indians trying to score
One got a bad bag then there were four...
Four little Indians droppin' LSD
One freaked out then there were three...
Three little Indians sniffin' glue
Brain damaged one, then there were two...
Two little Indians on a run
One of 'em crashed left just one...
One little Indian poppin' "Reds"
Popped too many then he was dead...
Acids, Bennis, Needles, Pills
If one don't get you, the other one will...

Drinking And Driving
30-second

FEMALE VOICE: If you've been drinking...
and now you're driving . . . listen.

Pain, screams, blood, and even death may be
waiting for you around the next curve.

But worse . . . maybe you'll live . . . and a
station wagon full of children won't.

It's for these children that the people of the
Massachusetts Teacher's Association are
begging you, right now, to let someone else
drive, someone sober. And if there is no one
else, get food. Go for coffee. Anything.

Just get the hell off the road before something
happens that will haunt your conscience for
the rest of your life.
Radio/Public Service/Campaign

343
Art Director: Bob Wall
Copywriter: Bob Wall
Producer: Bob Wall
Production Company: Tabby Andriello
Agency: Lois Holland Callaway Inc.
Client: New York Voter Registration

Speech
60-second

ANNCR. (VO): Naturally I talk to my kids about the good old days. Except we couldn't vote until we were 21. Now my two kids, 18 and 20, could vote this year. And can you believe it, they didn't realize they had to register first.

(SFX: STREET DEMONSTRATION CHANT; 1968 DEMOCRATIC CONVENTION, CHICAGO)
The whole world is watching.

Same thing with your kids. Here's your chance to give them a lesson. Make them register. And if they're away at college, rush them a registration ballot.

N.Y. State Teen-age registration days are September 30th through October 2nd.

Three days that can shake the world.
(SFX: STREET DEMONSTRATION CHANT; 1968 DEMOCRATIC CONVENTION, CHICAGO)
The whole world is watching.

Truman vs. Dewey
30-second

Stevenson vs. Ike
60-second
Karen

60-second

INTERIOR. KAREN ENTERS KITCHEN. HER FATHER IS BUSY MAKING HIMSELF SOME DINNER

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

KAREN (AGITATED): I can't. I'm going out.

FATHER: O.K.

KAREN: Daddy, I need $20.00.

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

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

CAMERA THROUGHOUT CLOSE ON FATHER AND KAREN

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

KAREN: Yes, yes, yes, yes.

FATHER: But you promised... ...

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

FATHER: No.

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

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

KAREN EXITS APARTMENT. CUT TO EXTERIOR HALLWAY. KAREN IS VERY COOLY COUNTING THE MONEY. SHE SMILES... WALKS AWAY DOWN THE CORRIDOR

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

FADE TO BLACK

SUPER: DON'T JOIN THE LIVING DEAD
Joy Ride
60-second

KIDS IN A GANG HAVING A WILD TIME, RUN OUT ON THE STREET
(SFX: YELLING, SCREAMING, PUSHING)

MOMENTUM BUILDS
("C'MON, GET IN...")

THEY FIND A CAR, STEAL IT AND TAKE OFF. RANDOMNESS AND
MOMENTUM BUILD DURING WILD RIDE

ANNCR. (VO): Kids can do some pretty wild things out of boredom, frustration and anger.

CONFUSION OF KIDS RACING,
REVVING UP MOTOR
(SCREAMING: A BIG CRASH)

Don't let them.

LIGHTING OF MENORAH MADE OF BRICKS

The greatest building drive in our history is underway now.
With bricks you can build life.

SUPER OVER BRICKS: UNITED JEWISH APPEAL

FEDERATION'S $218,000,000 BUILDING DRIVE
Federation of Jewish Philanthropies
The Animal
60-second

INTERIOR, AUTOMAT
PUSHER IS SITTING AT A TABLE
EATING SOUP. ENTER JOEY

JOEY: Hey man, what's happenin'? I'm sick. I need a bag.
PUSHER: Ten dollars, Joey.
JOEY: I only got five.
PUSHER: Ten dollars.
JOEY: Hey come on, you know I'm good for it.
PUSHER: Joey, the stuff is dynamite. Ten dollars or nothing.
JOEY: Please, please man . . .
PUSHER: Joey, get the money.

MOVE TO SERIES OF STRAIGHT
CUTS: JOEY STEALING MONEY
FROM HIS MOTHER'S POCKETBOOK;
TRYING TO FORCE HIS KID BROTHER
TO GIVE HIM SOME MONEY;
VOMITING ON THE SIDEWALK;
MUGGING A WOMAN AND STEALING
HER POCKETBOOK; TURNING ON
IN AN ABANDONED BUILDING

ANNCR, (VO): This is a drug addict. Unlike a man, he has no sense of right and wrong. No use for reason. He only feels. And what he feels most of the time is fear. He runs away from reality, because reality is what scares him most of all. He lives off human beings . . . because he's afraid to live like a human being. He's alive . . . but you couldn't call this really living.
FADE TO BLACK. SUPER: DON'T JOIN THE LIVING DEAD
When you're busted for drugs over there, you're in for the hassle of your life.

Inside Outside
60-second

INTERVIEW ON STREET
SUPER: TEHERAN, IRAN
GUY ON STREET: That's what people tell me. I have no desire to . . . to try to score any kind of dope here. I didn't . . . most places in Europe the penalties are just too strict and there's nothing you can do once you get busted.

PROFILE: GUY IN PRISON CELL
GUY NO. 1 IN PRISON: Well, if I understood the laws a little more I would have definitely copped out because I realize it's just too heavy . . .

STREET SCENE
GUY ON STREET: There's no one that can help you.

BACK TO CELL
GUY NO. 1: And everybody says like it's not worth it . . . and it's true.

STREET SCENE
GUY ON STREET: The laws are very strict and they enforce them, and if you smoke and you get caught then you have to be willing to pay the dues.

PROFILE: GUY NO. 2
GUY NO. 2 IN PRISON: Well I still have 5½ years left so it's quite a long time before I am free of this. I can't even see the end of it.

STREET SCENE
GUY ON STREET: You just say goodbye to it for awhile.

ANNCR. (VO): There are over 900 United States citizens doing time on drug charges in foreign jails. They didn't know . . . or they didn't care. When you're busted for drugs over there, you're in for the hassle of your life.

GUY NO. 1: SILHOUETTE
GUY NO. 1: It's been a lot of pain to a lot of people I know.

SUPER: WHEN YOU'RE BUSTED FOR DRUGS OVER THERE YOU'RE IN FOR THE HASSLE OF YOUR LIFE.
Help Someone Vote
60-second

(MUSIC)
OLD LADY RELIEVES LABORER AT JACK HAMMER
ANNCR. (VO): On November 7th get out and . . . help someone vote.
YOUNG GIRL RELIEVES POLICEMAN DIRECTING TRAFFIC
CLEANING LADY RELIEVES CHAIRMAN AT BOARD MEETING
DELIVERY BOY RELIEVES DENTIST ABOUT TO TREAT A PATIENT . . .
ANNCR. (VO): On November 7th get out and . . . help someone vote.
STAGE MANAGER TAKES THE PLACE OF ONE OF THE ROCKETTES IN A ROUTINE
ANNCR. (VO): On November 7th get out . . . and help someone vote.
LIVE RECREATION OF GRANT WOOD'S "AMERICAN GOTHIC."
HIPPIE COMES ALONG. TAKES THE PLACE OF THE FARMER'S WIFE
SUPER: LEAGUE OF WOMEN VOTERS AD COUNCIL LOGO
Wrong Reasons
60-second

OPEN ON BABY
ANNCR. (VO): A lot of people have children for the wrong reasons.
CUS OF VARIOUS PEOPLE THROUGHOUT COMMERCIAL
GRANDMOTHER: You’ve been married a year now. When are we going to see some grandchildren?
YOUNG MAN: You want to have a baby, Evelyn? All right, we’ll have a baby! Maybe that’ll patch things up!
YOUNG WIFE: We only want two children. But if one of them isn’t a boy—we’ll keep trying.
WOMAN: Why knock myself out working when I can have a baby.
MAN: Heh-heh, hey Harry. What are you and Marge waiting for—huh?
YOUNG GIRL: Sure I want another baby. What else is a woman for?
ANNCR. (VO): As we said, there are a lot of wrong reasons to have a child—but only one right reason: because you really want one. And that takes planning.
For more information, write Planned Parenthood.
SUPER: PLANNED PARENTHOOD
Children by choice.
Not chance.
Man in Bar

30-second

IDLE CHATTER BETWEEN THE BARTENDER AND CUSTOMER IN VERY DIMLY LIT BAR

ANNCR. (VO): It's nice to relax and have a drink or two.

SHOT OF BARTENDER BEHIND THE BAR . . . CLOCK READS 8:05

But would you give up one of those drinks—just one, and send us the money so we can help the nine million alcoholics in this country before it's too late.

DOOR OPENS—SUNLIGHT FLOODS INTO THE BAR—MAILMAN POPS IN AND TOSSES MAIL ON BAR

BARTENDER: Morning Bob.

MAILMAN: Morning Lou.

DOOR CLOSES

BARTENDER: Freshen that for you?

CUSTOMER: Yeah!

ANNCR. (VO): What we're really asking is can you spare the price of a drink?
Ten Little Indians

60-second

THROUGHOUT SHOTS OF THE KIDS—INCREASINGLY STRIDENT VIEWS AS THEIR NUMBERS DECREASE
(SUNG TO ACCOMPANIMENT OF HAND CLAPPING BY A GROUP OF YOUNG BLACK KIDS)

SONG: Ten little indians, up there flyin',
One stayed up, then there were nine.
Nine little indians, feelin' great,
One O.D.'d, then there were eight.
Eight little indians, in cocaine heaven,
Convulsions took one, then there were seven.
Seven little indians, gettin' a fix,
One got hepatitis, then there were six.
Six little indians, pushin' to stay alive,
One got busted, then there were five.
Five little indians, tryin' to score,
One got a bad bag, then there were four.
Four little indians, droppin' L.S.D.
One freaked out, then there were three.
Three little indians, a sniffin' glue,
Brain damaged one, then there were two.
Two little indians, on a run,
One of them crashed, left just one.
One little indian, poppin' reds,
Popped too many, then he was dead.
Acid, bennies, needles, pills,
If one don't get you, the other one will.
Dana Andrews Highway
60-second

OPEN: DANA ANDREWS STANDING ON EMPTY TWO LANE HIGHWAY TALKING TO CAMERA

ANDREWS: I'm Dana Andrews and I'm an alcoholic. I don't drink anymore, but I used to. All the time. When I was drunk I was about as good a driver as my two-year-old grandson.

CUT TO WEAVING CAR HEADING TOWARD CAMERA

I had accidents but I never did kill anybody. If it had gone on, I'm sure I would have. Because the people who were responsible for 19,000 traffic deaths last year, are people just like I was. Drunk.

BACK TO DANA ANDREWS AS CAR APPROACHES AND NARROWLY MISSES HIM

I'm talking about heavy, serious problem drinkers. They're sick. And we have to help them, because they can't always help themselves. But they're killing people. And we have to stop them because they can't stop themselves.

FREEZE FRAME OF CAR AND TITLE

Get the problem drinker off the road. For his sake. And yours.

ANNCR. (VO): Write to Drunk Driver, Box 1969, Washington, D.C. We'll tell you how you can help.
TV/Public Service/Single

353
Art Director: Alan Kupchick
Copywriter: Enid Futterman
TV Directors: Cal Bernstein
Haskell Wexler
TV Producer: Maura Dausey
Production Company: Dove Films
Agency: Grey Advertising, Inc.
Client: National Highway Traffic Safety Administration

Backyard
60-second

OPEN ON MOTHER (JANIE) IN HAMMOCK HOLDING BABY

SONG (JANIE):
I want to watch the sun come up another fifty years
I want to write a novel that will bring the world to tears...
And I want to see Venice...

DISSOLVE TO SHOT OF MOTHER AND FATHER LAUGHING WITH BABY

I want to see my kids have kids;
I want to see them free...
I want to live my only life; I want the most of me...
I want to dance...
I want to love
I want to breathe...

FREEZE FRAME OF MOTHER AND SLEEPING BABY

ANNCR. (VO): Janie died on an endless road in America because a lonely man was driving drunk out of his mind. Problem drinkers who drive are responsible for more than 40 deaths every day. Get the problem drinker off the road.

FRAME CHANGES TO BLACK AND WHITE AS PULL OUT TO REVEAL FREEZE FRAME HAS BECOME A PHOTOGRAPH ON THE WALL IN COUPLE’S EMPTY BEDROOM

I want to know what’s out there beyond the furthest star...
I even want to go there if we ever get that far
And I want to see Venice...

ANNCR. (VO): Help do something about the problem drinker. For his sake. And yours.
Men Who Flirt with Death
60-second

HEADLINE ON SCREEN:
MEN WHO FLIRT WITH DEATH
ANNCR. (VO): Men who flirt with death.
MEN ON MOTORCYCLES RIDING THROUGH A WALL OF FLAME
The daredevilNovellis who risk their lives daily as they speed through hoops of flame.
MAN ON TIGHTROPE WALKING ACROSS WATER HIGH ABOVE
Lawrence Jessy who puts his life on the line as he tip-toes across treacherous churning waters.
LONG SHOT OF MEN BEING SHOT OUT OF A CANNON
The Zucchini who flirt with death as they become human cannon balls hurtling through space.
MAN ATOP WING OF AN AIRPLANE
Johnny Fisher who daringly hangs upside down thousands of feet above the ground.
MAN WITH "HOME-MADE" WINGS ON HIS BACK, LEAPS INTO SPACE AND LANDS IN THE WATER
Sir James Terwilliger who tempts the fates as he flaps his wings in futile flight.
MAN IN A SWINGING HAMMOCK READING A BOOK
And Jerry Ross who lies there taking his life in his hands, because he hasn't had a medical check-up in over ten years.
ANNCR. (VO): Don't live dangerously. We want to wipe out cancer in your lifetime.
SUPER: AMERICAN CANCER SOCIETY
Widow
30-second

OPEN ON CU OF PHOTOGRAPH OF YOUNG POLICE OFFICER

ANNCR, (VO): In the middle of a routine day, John Joseph Darcy, Patrolman, . . .

CAMERA PULLS BACK ON PHOTOGRAPH

was suddenly, senselessly, needlessly struck down.

PULL BACK TO SHOW YOUNG CHILD SITTING BEHIND PHOTOGRAPH

He leaves behind his young son, . . .

PULL BACK TO SHOW BEGINNING OF FAMILY SHOT

his young daughter, . . .

PULL BACK TO SHOW MS OF WOMAN AND TWO CHILDREN

his young widow.

SUPER: BE FAIR TO COPS COMMITTEE

Be fair to cops. You never know when you might need one.
If at first you don’t succeed quit, quit again.

Write for free Quitter’s Aid
Rockville, Md. 20852
U.S. Department of Health, Education and Welfare

Three People
60-second

CAMERA CUTS TO EACH FOR FACE FRONT TESTIMONIALS

BOB: I smoked for 18 years. Everytime I tried to stop, I felt anger, petulance.

GERALDINE: I was an addict. I used to smoke 60 cigarettes a day.

KEVIN: I quit smoking a lot of times, a lot of times.

BOB: Four years ago, I did a play.

GERALDINE: Then my husband got ill, and he was told he could never smoke again and I realized I would have to give it up.

KEVIN: It got to the point where I had to do something, cigarettes were just killing me.

BOB: I was going to have no chance at all of cutting it in this play unless I quit smoking.

GERALDINE: I spent as much time as I could in places where I never smoked. Like in bed or in the bathtub.

KEVIN: I took the damn things. I destroyed them. I would buy fresh packages and stamp on them.

GERALDINE: And finally I lived through the places where I used to smoke the most.

BOB: I quit. No withdrawal.

KEVIN: I beat the habit. And it worked. And I feel good.
Wall
60-second

EXTERIOR SHOT OF PRISON GUARDS STANDING ABOUT

ANNCR. (VO): Okay, America. Here it is.

SHOT OF TOWER AT CORNER OF WALL

Sixty seconds of truth in words and pictures. And the picture doesn’t get any better.

CAMERA PANS WALL

Because you’re looking at the outside of a prison wall in Europe. There are a lot more like this one. And locked behind them are over 900 United States citizens, busted on drug charges. Like the girl in Rome, who’ll wait six to ten months for her trial. With no bail. Not even a chance for it. And the guy in Spain. He’s in a foreign jail cell for six years and a day.

CAMERA MOVES IN TOWARDS GUARD ON ROOF

The drug laws overseas are tough. And they’re enforced to the letter. And if somebody tells you they’re not, that’s a bunch of baloney. So before you leave, check the laws of the countries you plan to visit. One fact will come through. Loud and clear.

When you’re busted for drugs over there, you’re in for the hassle of your life.

When you’re busted for drugs over there, you’re in for the hassle of your life.

National Clearinghouse for Drug Abuse Information, Rockville, Maryland
Wellington Chou
60-second

SPOT IS CHOREOGRAPHED WITH STILLS (CITY FACES)

ANNCR. (VO): They fill Mr. Wellington Chou’s older years with companionship.

ELDERLY CHINESE IN CLUBHOUSE
They helped Rosa care for her mother when she got out of the hospital.

ROSA AND MOTHER
They provide care and education for Mrs. John’s children because she has to work.

CHILDREN
They gave Mr. Miller somebody to talk to when he needed to talk out his problems.

MR. MILLER AND CONFIDANT
They replaced the missing father in Susie’s life.

SUSIE AND FRIEND
They helped Carlos and John stay off drugs.

TWO NEIGHBORHOOD BOYS
They help Ernesta get into the right college.

GIRL WITH HER BOOKS
They helped Mr. Kovaks buy food that he can afford at the co-op.

MR. KOVAKS IN THE CO-OP
They translated a sewing pattern into Chinese for Mrs. Wong so that she can sew for her family.

SEWING SCENE
They give Mrs. Chinchosi’s child a head start before she goes to public school.

CHILD
They helped keep the Leonard family together.

FAMILY
Who are they? Hamilton-Madison House. Serving the lower East side of New York.

Send what you can please. They need it.
Homcoming
60-second

(MUSIC THROUGHOUT: JOHNNY DESMOND SINGING "LONG AGO AND FAR AWAY" WITH THE GLENN MILLER AIR FORCE BAND)

1945. G.I. EXITS CAB IN FRONT OF FRAME HOUSE
INTERIOR. G.I. ENTERS FAMILY AND FRIENDS EMOTIONALLY WELCOME HIM HOME
CU OF GIRLFRIEND SOLDIER AND GIRL EMBRACE
SOLDIER ENTHUSIASTICALLY FILLING UP HIS PLATE FROM BUFFET
There were block parties, parades, The 5220 Club, but most of all, there were jobs.
SOLDIER AND SAILOR FRIEND COMPARING SERVICE STORIES
Today's Vietnam veteran wants to settle down and go to work too.
SOLDIER AND GIRL ALONE IN KITCHEN WHILE PARTY CONTINUES
But for many, the jobs just aren't there. You can help do something about it.
FADE TO BLACK AND SUPER: NATIONAL ALLIANCE OF BUSINESSMEN
Call us, we're The National Alliance of Businessmen.
FADE TO SEPIA SNAPSHOT OF SOLDIER, GIRL AND ENTIRE FAMILY IN FRONT OF HOUSE. ZOOM IN ON GIRL'S FACE
Today's veteran needs his chance.
The Animal
60-second

INTERIOR, AUTOMAT. PUSHER IS SITTING AT A TABLE EATING SOUP. ENTER JOEY

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

PUSHER: Ten dollars, Joey.

JOEY: I only got five.

PUSHER: Ten dollars.

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

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

JOEY: Please, please man . . .

PUSHER: Joey, get the money.

MOVE TO SERIES OF STRAIGHT CUTS: JOEY STEALING MONEY FROM HIS MOTHER'S POCKETBOOK; TRYING TO FORCE HIS KID BROTHER TO GIVE HIM SOME MONEY; VOMITING ON THE SIDEWALK; MUGGING A WOMAN AND STEALING HER POCKETBOOK; TURNING ON IN AN ABANDONED BUILDING

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

FADE TO BLACK. SUPER: DON'T JOIN THE LIVING DEAD

Peer Group
60-second

Karen
60-second
Kidney Machine/Kid
60-second

DOCTOR'S OFFICE. PHYSICIAN TALKING TO YOUNG COUPLE

DOCTOR: I'm sorry I can't be more definite. Yes, with a kidney machine, Jack will live. The problem is this machine costs a fortune to run and there's just not enough money in the kidney program.

Look... there are eight million people in this country with kidney disease and no one will take it seriously. It's not only Jack, we could save thousands of lives. I know it sounds stupid... now a solution to a disease and not enough money to use it.

You know I'll do everything I can. At least Jack has age in his favor.

PARENTS EXIT OFFICE TO CORRIDOR, WHERE JACK, AGE SIX, IS SITTING WITH NURSE

PARENTS: Thank you, doctor.

NURSE: See Jack! I told you Mommy and Daddy would be right out.

MOTHER: Daddy and I have decided to go out to dinner tonight. You can have anything you want. You can even have two desserts...

THE THREE WALK AWAY DOWN CORRIDOR

FADE TO BLACK. SUPER: SUPPORT THE NATIONAL KIDNEY FOUNDATION BOX 353, NEW YORK, NEW YORK 10016

ANNCR, (VO): It just doesn't make sense... to have answers to a disease and not enough money to use them.

SUPER: KIDNEY DISEASE. IT'S NOT JUST ANOTHER CHARITY, IT'S THE FOURTH MAJOR CAUSE OF DEATH IN THE COUNTRY

Funeral
60-second

Empty Chair
60-second
PARTY CROWD WHOOPING IT UP

ANNCR. (VO): Because so many Americans think getting drunk is fun, we thought you might like to join us in the National Drinking Game.

TITLE CARD: THE NATIONAL DRINKING GAME

(SFX: "WHOOPPEE, A GAME. GET YOUR PENCIL, ETC.")

Just answer yes or no to the following 10 questions.

One: Do you talk a lot about drinking?

(SFX: "ONLY WHEN I'M AWAKE")

Two: Do you drink more than you used to?

(SFX: "I TRY TO . . .")

Three: Do you gulp your drinks?

Four: Do you often take a drink to feel better?

("YEAH, MUCH BETTER.")

Five: Do you drink alone?

Six: Do you ever forget what you did while you were drinking?

("NOT UNTIL THE NEXT DAY.")

Seven: Do you keep a bottle hidden somewhere for quick pick-me-ups?

("HOW DOES HE KNOW?")

Eight: Do you sometimes start drinking without really thinking about it?

Nine: Do you need a drink to have fun?

(SFX: THROAT CLEARING)

Ten: Do you ever take a drink in the morning to relieve a hangover?

Congratulations. If you had four or more "yes" answers, then you may be one of over nine million Americans with a drinking problem.

ANNCR.: If you won—you lose.

SUPER: NATIONAL INSTITUTE ON ALCOHOL ABUSE AND ALCOHOLISM

Bill and Helen

60-second

Good Old Harry

60-second
Heart Attack
30-second

SCENE OPENS ON A MAN COMING DOWN THE STEPS OF A BUILDING. SUDDENLY HE BEGINS TO GASP FOR BREATH AND FALL. HE DROPS AS PEOPLE COME RUSHING UP, TRYING TO HELP. (SFX: VOICES IN CROWD, CONSTERNATION)
ANNCR. (VO): Where will they take him?
AMBULANCE PULLS UP TO A HOSPITAL THAT CAN'T AFFORD CARDIO-PACS, CARDIO-EMERGENCY ROOMS OR TEMPORARY PACE MAKERS?
DRIVES AWAY
It's like playing Russian Roulette, if you're trying to save a life. The hospitals of the Federation of Jewish Philanthropies must have the most modern equipment there is. We can't afford to gamble.
MENORAH SHOWING BRICKS BEING LIT
Help us build. With bricks you can build life.
SUPER: FEDERATION OF JEWISH PHILANTHROPIES

Joy Ride
30-second

Menorah
60-second

Aged
30-second
364
Art Director: Edward Lukas
Copywriters: Evan Stark
   Indiana Sweda
Cameraman: Fred Sweda
TV Director  Fred Sweda
TV Producer: Sonya Hoover
Production Company: Sweda Enterprises Ltd., Inc.
Agency: Sweda Enterprises Ltd., Inc.
Client: N.Y.C. Environmental Protection Administration

New Car
60-second

RUNNING SHOT OF NEW CAR
(CUSTOM MODEL)
ANNCR. (VO): America, here it is!
The sleek, sensuous lines you’ve
dreamed of, this year’s new car . . .
A power engine you’ll love to
accelerate. Fully automatic
transmission. Four barrel carburetor,
front and rear disc brakes. The
luxurious comfort you thought you
couldn’t afford.

CU OF SIGN ON DOOR THAT READS:
“WARNING: MEDICAL EXPERTS HAVE
DETERMINED THAT CAR EMISSIONS
ARE DANGEROUS TO YOUR HEALTH”
ANNCR. (VO): Maybe we can’t afford it!

Talkin’ Big City
60-second

Driving to Work
60-second
EDITORIAL

Consumer Pages and Sections
Trade Pages and Sections
Complete Issues
An Interview with
the Fourth Old Perfect Guru

Mahamarjoe

By Elmo Rooney

As a young man and an old man, the Fourth Old Perfect Guru (Guru...)

Mahamarjoe speaks to Elmo Rooney about his life and his
guiding people towards enlightenment.

The Guru speaks of his
teachings and
deep wisdom.

In this
interview,
the Guru
shares
his
journey
of
enlightenment.

His
teachings

are
dlivered

with

wisdom

and
deriving

from

his
day-to-day

experiences.

The

Guru's

words

are

inspiring

and

motivating

for

all

who

read

them.

The

interview

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true,
One nomad money • earn online glee Aid him. He persuaded the ticket tenant to relinquish its hold, and blew away on the same breeze.

It washed over the green, down a bank, and into the river.

As it was carried towards the sun, a large fish considered swallowing it, but changed its mind.

It needed everything... growing, and into growth. As was briny greyed to tow an evil spirit.

considered swallowing it, but changed its mind.

A large fish considered swallowing it, but changed its mind.

At last it was no use even for wiping furniture with... another threw it in the doctors.

With spring birds came and took bits of it for their nests.

By the end of summer nothing remained of the sock to speak of.

The child filled in use with dirty papers and then laid a... which was extremely painful.

After creating once or twice it was tossed inexcusably in a spare booth.

NATURAL LAMPOON
**Personality (pərˈsənələtē).**

OF. *personalité* (14th c. in Hatzsonut, ad. med. Schol. L. *persona*; *personal*: see -*ity*.)

---

**Dictionary.** Add: *l. c.* Colloq. phr. *to have swallowed the (or a) dictionary*: to use long or recondite words.

1934 ‘G. Orwell’ *Burmes Days* ii. 29 Have you swallowed a dictionary? We shall have to sack this fellow if he gets to talk English too well. 1966 M. T. Riee *Henry as Lead* x. 124 ‘The whole point is that my Society deprecates, as much as you do . . .’ The voices began again, ‘Aw, cut it out!’ ‘Put a sock in it!’ ‘Ev’ve swallowed the dictionary!’

---

**Futurism**

A funny furtive story about falling in love with the wrong people. 62: A Model Kit

---

**The New York Times Book Review**

A Supplement to the Oxford English Dictionary

---

**Queen (kwīn), sb. Forms:**

cwēnn, 1–3 cwēn, (1 cu-), 2–

2–4 quen, (3 quv-, 4 qw-), 2–6

5 qw-), 3 quiene, quyene, 4 qw-

---

**Victoria and Albert**

A story about the life of the Queen Victoria and her husband, Albert. It explores their relationship and their roles in history. The book reviews their political and social impact, as well as their personal lives.
First, read this newspaper. Then give it to your dog.

The purpose of this newspaper is to help you train your dog to go to the bathroom indoors, on newspaper, all the time.

The text that follows is excerpted and adapted from "Good Dog, Bad Dog" by Modocai Siegal, Lawrence Margolis, and Matthew Margolis. Reproduced by permission of L. M. Scarf Publications, New York.

AFTER FIVE DAYS, NARROW DOWN THE SPACE THE PAPERS COVER.

The dog should not be given food or water except at the same scheduled times each day.

Remember: Your dog is to be fed, watered, and panned in that order.

The dog should not be given food or water except at the same scheduled times each day.

Now turn to the center.

Once the dog has accomplished his/her task, it is to be praised, then rewarded.

The dog should be given food and water only after his/her task is completed.

Now turn to the center.

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Now turn to the center.
**Very Special Vegetables**

*Vegetables (colored)

*Vegetables (black and white)*

*Vegetables (black and white, with text)*

**Consumer/Pages, Spreads/Color**

375

Art Director: Richard Weigand
Writer: George Frazier
Designer: Henry Wolf
Photographer: Henry Wolf
Publication: Esquire Magazine

376

Art Director: William Cadge
Editor: Sey Chassler
Designer: Cal Holder
Photographer: Ben Rose
Publisher: McCall's Corporation
Redbook

377

Art Director: Alvin Grossman
Writer: Marilyn Mercer
Designer: Carveth Kramer
Photographer: Henry Wolf
Publisher: McCall Publishing Company
McCall's Magazine
392
Art Director: Alvin Grossman
Editor: Gloria Plaut
Designer: Alvin Grossman
Photographer: James Houghton
Publisher: McCall Publishing Company
McCall's Magazine

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

394
Art Director: Allen F. Hurlbut
Writer: Leo Rosten
Designer: Allen F. Hurlbut
Photographer: Art Kane
Publisher: Cowles Communications, Inc.
The Look Years
LOVE MEANS NEVER HAVING TO SAY YOU'RE STARVING

It was the classic triangle—man, woman, and child. What drives me to the quarter life of a reducing starch / by M. CARPENTER

In the fat and lean society of today, the triangle is a question mark. And the question is: 

What drives me to the quarter life of a reducing starch?

I can answer that one easily. It's the fact that some people are still alive. And the fact that some people are still present.

Aaah. I, too, am present.
399
Art Director: William Cadge
Editor: Sey Chassler
Designer: Bob Ciano
Photographer: William Cadge
Publisher: McCall’s Corporation
Redbook

400
Art Director: Alvin Grossman
Writer: Marilyn Mercer
Designer: Modesto Torre
Photographer: Guy Fery
Publisher: McCall Publishing Company
McCall’s Magazine

401
Art Director: Alvin Grossman
Editor: Gloria Plaut
Designer: Verdun Cook
Photographer: Otto Storch
Publisher: McCall Publishing Company
McCall’s Magazine
One of the most beautiful struggles of the styles was the unorthodox but irresistible battle by one counter-intuitive force against selling out to or being co-opted by the establishment. Just ask Richard Branson or any of the people who at least know a few things about the Rolling Stones.

Among the highlights of this struggle was Mick Jagger's stammered released single, the event of 'Let's Spend the Night Together' for 'The Rolling Stones' right up until the last minute. So it's a tribute to the voice of that Rolling Stones' Man that we proudly present this long-awaited Stones album...

RIM SHOT
THE ROLLING STONES
How to Get Special Care for Special Children

IN THIS ISSUE:

Evaluation Procedure
Public School Facilities

The children in New York who are mentally and physically handicapped are receiving a disproportionate amount of the attention and care they deserve. This much is obvious. But what about the situation of the parents? In this issue we offer an examination of the parents' role as the key to the success or failure of the handicapped child's education and rehabilitation. The complete story is told in two parts: part 1 by Susan Strauss, part 2 by David Kaestle. The articles will appear in the next issue as well. The first article is by Susan Strauss, and the second article is by David Kaestle.

Consumer/Sections/Color

402
Art Director: David Kaestle
Writer: Sean Kelly
P. J. O'Rourke
Michael O'Donoghue
Rick Ballen
Designer: David Kaestle
Artist: Michael Gross
Photographer: Steve Myers
Publisher: Twenty-First Century Communications
National Lampoon

403
Art Directors: Walter Bernard
Milton Glaser
Writer: Susan Strauss
Designer: Tom Bentkowski
Artist: Chas. B. Slackman
Publisher: New York Magazine
405 Silver Award
Art Director: Tom Gould
Writers: Eleanor Criswell
Severin Petersen
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Publisher: C.R.M. Publishing
Psychology Today
The Seven Wonders

1. The Colossus of Rhodes was a statue of deified sun-god Helios, standing on a podium in the harbor of Rhodes, Greece, and visible to those at sea from the nearby town of Lindos. The statue was made of brass and had a height of 120 feet. The colossus was erected in 282 BC and is considered one of the Seven Wonders of the Ancient World. The statue was destroyed by an earthquake in 226 BC and was never replaced.

2. The Statue of Zeus at Olympia was a statue of the Greek god Zeus, located in the Temple of Zeus in Olympia, Greece. The statue was made of gold and ivory and stood 40 feet tall, making it one of the largest statues in the ancient world. The statue was created by sculptor Phidias and was considered one of the Seven Wonders of the Ancient World.

3. The Temple of Apollo at Delphi was a temple dedicated to the god Apollo, located on the Parnassus Mountains in Greece. The temple was built in 470 BC and was considered one of the Seven Wonders of the Ancient World. The temple was known for its oracle, which was considered to be one of the most important religious institutions in the ancient world.

4. The Mausoleum at Halicarnassus was a mausoleum built in honor of King Mausolus of Caria, located in the city of Halicarnassus (modern-day Bodrum), Turkey. The mausoleum was built between 353 and 350 BC and is considered one of the Seven Wonders of the Ancient World. The mausoleum was constructed of white marble and was covered by a dome, giving it a graceful appearance.

5. The Tower of Babel was a large ziggurat, or step-pyramid, located in the ancient city of Babylon, Iraq. The tower was built by the ancient Babylonians and was considered one of the Seven Wonders of the Ancient World. The tower was built as a temple for the god Marduk and was known for its grandeur and beauty.

6. The Lighthouse of Alexandria was a lighthouse located in the city of Alexandria, Egypt. The lighthouse was built between 290 and 280 BC and is considered one of the Seven Wonders of the Ancient World. The lighthouse was made of granite and was known for its size and height.

7. The Stadium of Herodes Atticus was a stadium located in the ancient city of Athens, Greece. The stadium was built in the 1st century AD and is considered one of the Seven Wonders of the Ancient World. The stadium was built to honor the memory of the ancient Greek statesman Herodes Atticus and was known for its grandeur and beauty.
Consumer/Sections/Color

409

Art Directors: Milton Glaser
Walter Bernard
Writer: Phyllis Harris
Designer: Rochelle Udell
Artist: Phillippe Weisbecker
Publisher: New York Magazine
REDISCOVERING THE SIMPLE LIFE

Photographed by Lord Snowdon
Text by Archibald MacLeish

When you ask their children why the Amish don't live in the city, they say, "Where would we lose our identity?"

Art Director: Alvin Grossman
Writer: Archibald MacLeish
Designer: Alvin Grossman
Photographer: Lord Snowdon
Publisher: McCall Publishing Company

McCall's Magazine
A Handbook of Magic

Art Directors: Milton Glaser
Seymour Chwast
Vincent Celi

Writer: Frank Bergon
Designers: Milton Glaser
Seymour Chwast
Vincent Celi

Artist: Christian Piper
Publisher: Hill Publishing
An estimated five million school children in the United States are afflicted with learning disabilities—some retard, some language-losing. Accordingly, the problem has stirred increasing public concern and professional interest, though some of that interest has led to questionable results...
This is the March-April 1972 issue of Dealer News with Marketing Letter for the Photofinisher.

Trade/Pages, Spreads/Color

414
Art Director: Anatol Timov
Copywriter: Kenn Jacobs
Designer: Anatol Timov
Photographer: Neil Montanus
Agency: Rumrill-Hoyt, Inc.
Client: Eastman Kodak Company

415
Art Director: Stanley Spellar
Photographer: Pete Turner
Publisher: Filipacchi
Photo
Art Director: Stanley Spellar
Photographer: Pete Turner
Publisher: Filipacchi

Art Director: Pete Turner
Editor: Allen Porter
Designer: Pete Turner
Photographer: Pete Turner
Publisher: Camera Magazine
Agency: Pete Turner
Client: Pete Turner
Twenty-five hundred years ago the spring. Great nations were at war, with Veranisatarum to honor the great god Britannus. For dynastic and warlike reasons this spring. Great nations were at war, much thicker and swampier than long of the official targets. This was the major time of war. The enemies were in the north of the time. Nervously, the entertainments of everyone people meant to exaggerate the war. Do you see the point of it? Have you been told the story of the Great Bough? This, the Vietnamese reader nostalgically remembers, that ancient dress in the medieval period had and made each children love. Today we are at war, and the ancient lines have been gone so established that the war has remained values until today the presence of the iron ribs haramacrie. Despite the war's changes wrought by history, the ancient dressbox have not changed and made into many-moment great this ancient character, the same environment of the clothing. The animal's eye and a wave of delight, the longest day, shared love, has the longest night, shared love. The last great environment of the clothing is never changed. The clothing seemed in a certain kind of freedom. The environment and the environment based among survivors.

The psychology of the present is not an obvious subject, but how can one indicate to achieve principles or art forms of the present day. Here are among some general theory of the form, a sort of common antelope, a complex something the ordinary result of the eyes. Want to give a public front and impression if they Chinese can accept it. The intellectual analysis themselves so everyone perceives, it was in that year with the moment that matters. The psychology of the present is not an obvious subject, but how can one indicate to achieve principles or art forms of the present day. Here are among some general theory of the form, a sort of common antelope, a complex something the ordinary result of the eyes. Want to give a public front and impression if they Chinese can accept it. The intellectual analysis themselves so everyone perceives, it was in that year with the moment that matters. The psychology of the present is not an obvious subject, but how can one indicate to achieve principles or art forms of the present day. Here are among some general theory of the form, a sort of common antelope, a complex something the ordinary result of the eyes. Want to give a public front and impression if they Chinese can accept it. The intellectual analysis themselves so everyone perceives, it was in that year with the moment that matters.
"Shockingly Mad, Madder Than Ever, Quite Mad!"

No, said I, and Wally spoke above at once up to Horace, I left it. Rightly, a very easy affair. You had a punch, I'm mad! There's all the mad scenes that are quick to arise in vague reason.

Our crumbling institutions

The moment we entered the house - that I've just woken from the wonderful remembrance, her beautiful eyes, the dreamy sight of which I had just seen, there was a silence. We had been in a state of total confusion.

The ladies

The ladies were not ordinary. They had a certain air and grace that was quite unusual. Their dresses were elaborate and their hair was elegantly coiffed. The atmosphere was electric, filled with anticipation and excitement.

The gentlemen

The gentlemen, on the other hand, were quite reserved. They were dressed in formal attire, and their manner was polite but distant. There was a sense of quiet authority among them.

The children

The children were playing outside, carefree and无忧无虑. They were running and laughing, oblivious to the adults' preoccupations.

The music

A soft, melodic tune filled the air. It was a slow, classical piece, played on the piano. The music added to the ethereal atmosphere of the gathering.
Case of Vendor: Products Liability Interpreted

By: [Author]

Interface 420

Publisher: Babcock & Wilcox

Dimensions: 566.6x814.0
The In-Basket Syndrome

In the mists of a world that not only becomes but also is becoming the machine, the edge of the field may be where the action is. The machine becomes an illusion for those who want to see the world as a whole. The machine becomes a dream for those who want to use it as a tool for their own purposes. The machine becomes a nightmare for those who see it as a threat to their way of life. The machine becomes a reality for those who live in its midst. But the edge of the field is where the action is. The machine is not the only thing that matters. There is more to life than work. There is more to work than the machine. There is more to the machine than its parts. There is more to the parts than their function. There is more to their function than their purpose. There is more to their purpose than their meaning. There is more to their meaning than their existence. The edge of the field is where these things come together. Here is where the action is. Here is where the dream is. Here is where the nightmare is. Here is where the reality is. Here is where the illusion is. Here is where life is. Here is where the world is. Here is where the machine is. Here is where the machine is not. Here is where the machine is not only. Here is where the machine is not only a machine. Here is where the machine is not only a dream. Here is where the machine is not only a nightmare. Here is where the machine is not only a reality. Here is where the machine is not only an illusion. Here is where the machine is not only a threat. Here is where the machine is not only a part. Here is where the machine is not only a function. Here is where the machine is not only a purpose. Here is where the machine is not only a meaning. Here is where the machine is not only an existence. Here is where the action is. Here is where the world is. Here is where the machine is. Here is where the machine is not. Here is where the machine is not only. Here is where the machine is not only a machine. Here is where the machine is not only a dream. Here is where the machine is not only a nightmare. Here is where the machine is not only a reality. Here is where the machine is not only an illusion. Here is where the machine is not only a threat. Here is where the machine is not only a part. Here is where the machine is not only a function. Here is where the machine is not only a purpose. Here is where the machine is not only a meaning. Here is where the machine is not only an existence. Here is where the action is. Here is where the world is. Here is where the machine is. Here is where the machine is not.
423 Silver Award
Art Director: Eric Gluckman
Editor: Michael F. Wolff
Designers: Eric Gluckman
Rachel Katzen
Artists: Francois Colos
Murray Tinkelman
Publisher: Technology Communication, Inc.
Innovation

Innovation
is about changing in an environment dominated by rapid change and
advancing technology.

WORK
new styles, new environments, new attitudes

The Deception!
424 Gold Award
Art Director: Joseph R. Morgan
Editor: Leonard Reed
Designers: Judith Mays
David Moore
Joseph Morgan
Robert Banks
Thurman French
Picture Editor: Lee Battaglia
Publisher: U.S. Information Agency
America Illustrated
How to Pick the Perfect Apartment Dog

New York

A Skeptic’s Guide to Health Food Stores

MAY 8, 1972

Magazine Covers

425
Art Directors: Milton Glaser  Walter Bernard
Editor: Clay Felker
Designer: Milton Glaser
Artist: King Features
Publisher: New York Magazine

426 Silver Award
Art Director: Michael Gross
Writer: Michael Choquett
Designer: Michael Gross
Photographer: Leonard Soned
Publisher: Twenty-First Century Communications
National Lampoon

427
Art Director: Stan Mack
Editor: Lewis Bergman
Designer: Stan Mack
Photographer: Michael Raab
Publisher: The New York Times Sunday Magazine

428
Art Director: Michael Gross
Writer: Tony Hendra
Designer: Michael Gross
Artist: Dick Hess
Publisher: Twenty-First Century Communications
National Lampoon

429
Art Directors: Milton Glaser  Walter Bernard
Designers: Milton Glaser  Walter Bernard
Artist: Milton Glaser
Photographer: Walter Bernand
Publisher: New York Magazine
How to Score with Chick S. German Spillane Stacked E. Mi. Nothing by Gloria Steinem in This Issue

NATIONAL LAMPOON

MARCH 1979

THE BIRTH OF 'THE NEW JOURNALISM': EYEWITNESS REPORT BY TOM WOLFE

The New York Times Magazine
Adding a room, a roof or a rosebush is an investment in good living, but the payoff on home improvements varies widely when you sell. Knowing which projects come closest to paying their way can help you avoid the financial mistakes proliferating here.

Elsewhere, in this issue, we suggest what to do if you're fired—sensible advice designed to keep a temporary setback from becoming a cascading personal disaster.

Ingot, medallion, plates of precious metal: instant collectors' items bring out the Goldfinger in us all. Too often, all that glitters is a few dollars' worth of silver.

Magazine Covers

430
Art Director: Mike Salisbury
Designer: Mike Salisbury
Artist: David Willardson
Publisher: Los Angeles Times
West Magazine

431
Art Director: Don Owens
Copywriter: Coast Magazine Staff
Designer: Kenny Keitel
Photographer: Charles White III
Publisher: Coast Magazine

432
Art Director: Dick Hess
Designers: Dick Hess
Marleen Adlerblum
Artist: Folon
Publisher: United Nations Assoc.
Vista
Agency: Richard Hess Inc.

433
Art Director: Frank Zachary
Designer: Norman S. Hotz
Artist: Robert Kipnis
Publisher: American Express Publishing
Travel & Leisure

434
Art Director: Peter Rauch
Writer: William Simon Rukeyser
Designer: Bob Daniels
Artist: Chic Young
Photographer: Carl Fischer
Publisher: Time Inc.
Money Magazine

435
Art Director: Michael Gross
Writer: Tony Hendra
Designer: Michael Gross
Artist: Robert Grossman
Publisher: Twenty-First Century
Communications
National Lampoon
436
Art Director: Dick Hess
Designers: Dick Hess
Marleen Adlerblum
Artist: Dick Hess
Publisher: United Nations Assoc.
Vista
Agency: Richard Hess Inc.

437
Art Director: Harry O. Diamond
Designer: Harry O. Diamond
Artist: Alan E. Cober
Publisher: Exxon Corporation
The Lamp Magazine

438
Art Director: Myles Ludwig
Artist: Guy Fery
Photographer: Guy Fery
Publisher: Advertising Trade Publications
Art Direction

439
Art Director: Dick Hess
Designers: Dick Hess
Marleen Adlerblum
Artist: Ronald Searle
Publisher: United Nations Assoc.
Vista
Agency: Richard Hess Inc.

440
Art Director: Michael Gross
Writer: George W. S. Trow
Designer: Michael Doret
Artists: Charles White III
Michael Doret
Publisher: Twenty-First Century Communications
National Lampoon
The Wide World of Meat National Geographic Parody
George Sanders Memorial Boredom Awards

National Lampoon
SEPT. 1972 THE HUMOR MAGAZINE 75 CENTS
All About Eve's Women, by Joseph Mankiewicz
McGovern and the Professors—Why the Defections?
'I Ate Everything In Bloomingdale's Food Dept.'
Mimi Shardon's Guide to 1,900 Delicacies

Magazine Covers

441
Art Directors: Milton Glaser
Walter Bernard
Designer: Milton Glaser
Artist: Milton Glaser
Publisher: New York Magazine

442
Art Director: George Lois
Designer: George Lois
Photographer: Carl Fischer
Agency: Lois Hollander Callaway Inc.
Client: Esquire Magazine

443
Art Directors: Milton Glaser
Walter Bernard
Editor: Clay Felker
Designers: Walter Bernard
Milton Glaser
Photographer: Carl Fischer
Publisher: New York Magazine

444
Art Directors: Milton Glaser
Walter Bernard
Designer: Milton Glaser
Photographer: Henry Wolf
Publisher: New York Magazine

445
Art Director: Michael Gross
Writer: Ed Blueson
Designer: Michael Gross
Photographer: Ronald G. Harris
Publisher: Twenty-First Century
Communications
National Lampoon

446
Art Director: Neil Shakery
Designer: Michael Doret
Artist: Michael Doret
Publisher: Saturday Review Company
Saturday Review Of The Arts
The Buried Life
A Nun's Journey
by Midge Turk

447 Gold Award
Art Directors: Milton Charles
Alan Peckolick
Designer: Alan Peckolick
Photographer: Frank Moscati
Publisher: World Publishing
Agency: Alan Peckolick Graphic Design
448 Silver Award
Art Director: Tina Rossner
Designers: Michael Doret, Kenneth Kneitel
Photographer: Charles White III
Agency: Fluid Drive Studio
Client: ABKCO Records

449
Art Director: Frank Daniel
Designer: Frank Daniel
Photographer: Frank Daniel
Client: Pickwick International, Inc.
Record Album Covers

450
Art Director: Acy Lehman
Designer: Joe Steimach
Artist: Richard Amsel
Client: RCA Records

451
Art Director: Acy Lehman
Designer: Acy Lehman
Artist: Norman Rockwell
Client: RCA Records

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

453
Art Director: Acy Lehman
Designer: Acy Lehman
Artist: Richard Amsel
Client: RCA Records

454
Art Director: Acy Lehman
Designer: Acy Lehman
Artist: Don Punchatz
Client: RCA Records

455
Art Director: David E. Krieger
Designer: David E. Krieger
Photographer: Joel Brodsky
Agency: Davis Fried Krieger Inc.
Client: The Stax Organization
Record Album Covers

457
Art Directors: Chris Whorf
Ed Thrasher
Designers: John Casado
Barbara Casado
Artist: John Casado
Photographer: Ed Thrasher
Agency: John & Barbara Casado Design
Client: Warner Bros. Records

458
Art Director: Bob Ciano
Designer: Bob Ciano
Artist: Roger Hane
Client: CTI Records
459
Art Director: Bill Levy
Designer: Fred Marcellino
Client: Paramount Records

460
Art Director: Tony Lane
Designer: Tony Lane
Photographer: Tony Lane
Client: Fantasy Records
461
Art Director: Tony Lane
Designer: Tony Lane
Client: Fantasy Records

462
Art Director: Ed Thrasher
Designers: John Casado
Barbara Casado
Photographer: Jim McRary
Client: Warner/Reprise Records

463
Art Directors: John Berg
Ed Lee
Designer: Teresa Afleri
Artist: Roy Carruthers
Agency: Columbia Records
Client: Columbia Records

465
Art Director: Ron Coro
Designer: Ron Coro
Photographer: David Gahr
Agency: Columbia Records
Client: Columbia Records
Art Director: Tina Rossner
Designer: Kenneth Kneitel
Photographer: Charles White III
Agency: Fluid Drive Studio
Client: ABKCO Records

Art Director: Ed Thrasher
Designer: Andy Warhol
Photographer: Ed Thrasher
Client: Warner/Reprise Records
SALES PROMOTION
AND GRAPHIC DESIGN

Books, Booklets, Brochures
Packaging
Point-of-Sale
Annual Reports
Sales Presentations
Calendars
Direct Mail
Letterheads
Trademarks and Logotypes
Corporate Identity Programs
Books, Booklets, Brochures

468
Art Director: George Lois
Copywriter: Rudy Fiala
Designer: Dennis Mazzella
Photographer: Carl Fischer
Agency: Lois Holland Callaway Inc.
Client: Olivetti Corporation of America

469
Art Director: Roland Young
Writer: Chuck Casell
Designer: Mike Salisbury
Photographer: Jim McCrery
Agency: Mike Salisbury Inc.
Client: A&M Records

Don't be a clock-watcher. If you have a job that interests you, at which you work hard, you'll be amazed how fast the time flies. If you don't, you'd better find another.

Olivetti girls got about?
Tips on how to succeed in-house by sharpening your shorthand skills from an Olivetti girl who knows.

Don't join a company that keeps you down. Unfortunately, some companies reveal quite quickly about women, and if you want to grow, pick an outfit you can grow in. Even if it means lower salary.

Don't understand what the right job can mean to you in finding out what you are and what you can do.

Know the inside tricks of your trade.
It almost goes without saying, you've got to be whole at typing and shorthand two to survive spelling.

So work hard at it. Of course, being an Olivetti girl gives you a head start in the typing department. You've got the typewriter with the front looking like an olive.

1969

...and you'll type the best. If you do it right.
**20 SCENIC MOTOR TOURS TO TAKE IN ILLINOIS.**
Books, Booklets, Brochures

472
Art Director: Ivan Chermayeff
Copywriter: Ivan Chermayeff
Designer: Ivan Chermayeff
Photographer: Elliott Erwitt
Publisher: The Viking Press, Inc.
Studio Books

473
Art Director: Craig Braun
Designer: Tom Wilkes
Photographers: Phil Marco
Ethan Russell
Agency: Wilkes & Braun, Inc.
Client: Ode Records Inc.
The purpose of this newspaper is to help you train your dog to go to the bathroom indoors, on newspaper, all the time.

Once your dog has been papered, trained, he/she is always and only to use the newspapers.

The dog should not be given food or water except at the same scheduled times each day.

Remember: Your dog is to be fed, watered, and papered. In that order.

The key to enjoying success with this technique is consistency. Once the dog has accomplished his/her task, it is to be praised, then removed from papers.

After five days, narrow down the space the papers cover.

The dog is to be fed, watered, and papered. In that order.

Four step procedure and technique:

Step One: Proper diet and scheduling.

Step Two: Confining your dog.

Step Three: Using the newspaper.

Step Four: Proper technique.

Who's going to teach them to THINK?

Enlightenment is a delightful book about how to teach your dog to spell CAT. Who's going to teach them to THINK? After they learn to spell CAT, who's going to teach them to THINK?

The key to raising a happy, healthy, and well-behaved dog is consistency. Consistency is the key to training your dog. If you don't have the time to train your dog, you'll be sorry later.

Raising a happy, healthy, and well-behaved dog is not by diet alone, and it's the attitude your dog needs to learn. If you don't have the time to train your dog, you'll be sorry later.

The key to raising a happy, healthy, and well-behaved dog is consistency. Consistency is the key to training your dog. If you don't have the time to train your dog, you'll be sorry later.
Introducing The Auto-Train.
For only $190, it'll take you, your car and 3 other people to or from Florida.
Luxuriously.

If that sounds like a good deal to you, it sounds that way because it is. In fact, if you're family with children, or a retired couple going to Florida from the North or to the North from Florida for any length of time, we think you'll find it the best way you've ever found to get there.
The details are great, so let us explain it in detail. And the best way is by anticipating and answering your first 28 questions about the Auto-Train and its service.
Okay, here goes.
Art Director: Bob Paganucci
Designer: Bob Paganucci
Artist: Bob Paganucci
Client: IBM

Art Director: Richard Hood
Writer: George Bunker
Designer: Richard Hood
Photographers: Alexey Brodovitch
Richard Avedon
Irving Penn
Henri Cartier-Bresson, et al.
Publisher: Philadelphia College of Art
Smithsonian Institution
Client: Philadelphia College of Art
483
Art Director: William J. Conlon
Copywriter: Thomas Mabley III
Designer: William J. Conlon
Photographer: Jim Berberian
Agency: J. Walter Thompson Company
Client: United States Marine Corps

484
Art Director: John Noneman
Copywriter: Corinne A. Forti
Designer: Patricia Noneman
Photographer: John T. Hill
Agency: Noneman and Noneman, Inc.
Client: Grace Institute

485
Art Director: Robert Leydenfrost
Designer: John Haines
Publisher: Port Authority of New York and New Jersey
Client: Port Authority of New York and New Jersey
WHO THE HELL LENT A BUNCH OF BLACK BOYS $600,000.00 TO START A CLINIC IN NEW YORK?
Books, Booklets, Brochures

486
Art Director: Ginny Aromando
Writers: Ginny Aromando
     Meg Schimpf
Designer: Ginny Aromando
Artist: Ginny Aromando
Agency: Ginny Aromando
Client: College of New Rochelle

487
Art Director: Arthur Gelb
Writer: Mike Silverman
Designers: Arthur Gelb
           Kenneth Ferretti
Photographers: Ann Schwartz
              Rupert Callender
Agency: Art Gelb Advertising, Inc.
Client: The Development Council

488
Art Director: Willy Fleckhaus
Writer: Walter Umminger
Designer: Willy Fleckhaus
Photographer: Erwin Fieger
Publisher: Olympische Sport Bibliothek Munchen
Client: Deutsche Sporthilfe
489
Art Director: Kevin Miller
Copywriter: Fred Murphy
Designer: Kevin Miller
Photographers: Phil Marco
Dick Faust
Agency: Rumrill-Hoyt, Inc.
Client: Eastman Kodak Company

490
Art Director: Ivan Chermayeff
Designers: Ivan Chermayeff
Sandra Erickson
Photographers: Ivan Chermayeff
various others
Agency: Chermayeff & Geismar Associates
Client: Metropolitan Museum of Art

491
Art Director: Fred J. Korge
Designer: Tom Ballenger
Artist: Tom Ballenger
Agency: Baxter & Korge, Inc.
Client: Southwestern Bell Telephone Company

492 Silver Award
Art Director: Carl Stewart
Copywriter: Michael Schiffrin
Photographer: Henry Sandbank Studios
Agency: Gaynor & Ducas, Inc.
Client: Birmingham Small Arms
Books, Booklets, Brochures
Books, Booklets, Brochures

493

Art Directors: Ed Gold
David Crowder

Writers: Jim Gollin
Bob Kristan
Jan Krukowski

Designer: David Crowder
Photographer: Al Giese
Agency: Barton-Gillet Company
Client: New York University
Acme may have already worked for you.

How to Accept Praise Gracefully.

Produced and Directed by
Collins, Miller and Hutchings

A handbook of self-defense against praise-happy clients
Brought to you by the same people who caused all the trouble.
496
Art Director: Jack Odette
Writer: Jerrold Weitzman
Designers: Valerie Lieberman
Jack Odette
Agency: Sid Green Associates
Client: Antioch School of Law

497
Art Director: Jerry Herring
Copywriter: Jack Douglas
Designer: Jerry Herring
Artist: Jerry Jeanmard
Agency: Kelvin Group Partnership
Client: Melange

498
Art Director: Ted Schmitt
Copywriters: Ted Bell
Patti Mullen
Designer: Ted Schmitt
Photographer: Elliot Irwin
Agency: Tinker Dodge & Delano
Client: Australian Tourist Commission

499
Art Director: Jack Odette
Writer: Barrett J. Riordan
Designer: Jack Odette
Photographers: James Karales
Jeff Gould
Peter Gould
Burk Uzzle
Christa Armstrong
Joel Baldwin
Arthur Tress
Tim Kantor
Fred Lyon
Bruce Roberts
Joan Sudlow
Client: First National City Bank of New York
"We'd rather cart you off for a beer than give you a glass of water."

We've got to save the water to keep the blasted geraniums alive."

The Don Smyth, licensee of The Shears of Waterloo pub in Sydney. Because Australia has no scenery to offer, I got whelked, politicians, businessmen, students and restaurateurs all talking together here. Especially at night, when two old fellows play the supermarket and bank boss for singlesongs. If you don't know the words to Waltzing Matilda, you'll learn them soon.

"Although we have some of the best beer in the world, pub-hopping isn't the only thing we like to do. Here in Sydney alone, we have over 2,000 restaurants, 22 beaches, golf courses, tennis courts, horse racing, cricket and football arenas.

"When the sun goes down, head for Kings Cross, Sydney's Montmartre. You'll hear every tongue on earth in the bohemian coffee houses, not to mention world famous jazz artists. Hymenology and ballet are more to your liking, you'll find them first rate, too.

"Of course you can't miss our own Opera House. The arches between it and the old, it's been practically unbelievable.

Down in Melbourne there's a saying that they have all the ideas and we Sydneysiders just carry them out. That's nonsense of course, but I have to admit it's a right elegant city with its tree-lined, hansom-trained streets, financial center, department stores, and Victorian Arts Centre. Me, I like to go down there for horse racing. Those Melbourneans are as sports-minded that they made a public holiday out of horse race, the Melbourne Cup.

"At night, there's dinner and dancing at hotels and restaurants, plus night clubs, too.

Weekend travel is easy if you don't get too excited. It's easy to get hooked. Of course, if you're not lucky you can buy opal on the fields or in Digger's. Pub. Theres dances out back every night and wild celebrations when some bloke strikes. And since they don't get many Yanks there, they love to tell you stories of blokes like Jimmy the Murderer, who killed his pet monkey in a rage and never forgave himself.

"Or take a trip to a sheep station like Oxford and join in the roundup and droving. Then come back to the hotel and have a barbecue, "Just across the Bass Strait in Tasmania, so different from the rest of Australia that it seems more like England. Hobart, the capital of..."
Books, Booklets, Brochures

500
Art Director: Einar Vinje
Writers: Jonathan Thompson, Karl Ludvigsen
Designer: Einar Vinje
Photographer: Jesse Alexander
Publisher: Bond/Parkhurst Publications
Client: Bond/Parkhurst Publications

501
Art Director: Willy Fleckhaus
Writer: Willy Fleckhaus
Designer: Willy Fleckhaus
Photographers: Tassilo Trost, David Hamilton
Publisher: Ciba-Geigy, Basel
Client: Ilford Fotochemie

AT SPEED
Jesse Alexander
Books, Booklets, Brochures

502
Art Director: Mickey Tender
Copywriter: Pat Cuningham
Designer: Mabey Trousdell
Artists: Jim Smith
    George Parrish
    Paul Blakey
Photographer: Cailor/Resnick
Agency: N. W. Ayer & Son, Inc.
Client: United States Army

503
Art Director: Richard Danne
Writer: J. Alexander McGhie
Designer: Richard Danne
Photographer: Robert Pastner
Client: William Blanchard Co.
Packaging

504
Art Director: Eugene J. Grossman
Designer: Willi Kunz
Client: The Meadville Corporation

505
Art Directors: Hal Frazier
Paul Hauge
Designers: Hal Frazier
Paul Hauge
Artists: Hal Frazier
Paul Hauge
Copywriter: Newmarket Design Associates Staff
Agency: Newmarket Design Associates
Client: Karzen Corporation
Packaging

506
Art Director: Jerome Gould
Designer: Jerome Gould
Artist: Jerome Gould
Copywriter: Robert Marona
Agency: Gould & Associates
Client: Morton Salt Company

507
Art Directors: Michael Peters
Ian Butcher
Designers: Michael Peters
Ian Butcher
Geoffrey Hockey
Artists: Tony Meuwissen
Hargreave Hands
George Hardie
Bob Laurie
John Gorham
Alan Manham
Philip Castle
Barry Craddock
Arthur Robins
Camden Play Centre
Keishn H. Careleu
Agency: Michael Peters & Partners
Client: Winsor & Newton, Limited
508
Art Director: Glen Christensen
Designer: Glen Christensen
Artist: Glen Christensen
Agency: The Buddah Group
Client: Custom Records

509
Art Directors: Art Goodman
Saul Bass & Associates
Designers: Mamoru Shimokochi
Saul Bass & Associates
Artists: Mamoru Shimokochi
Saul Bass & Associates
Agency: Saul Bass & Associates
Client: Quaker Oats Co., Inc.
Packaging

510  
Art Director: Lou Dorfsman  
Designers: David November  
Akihiko Seki  
Artist: Akihiko Seki  
Agency: CBS/Broadcast Group  
Client: CBS News

511  
Art Director: William R. Tobias  
Designer: William R. Tobias  
Photographer: Leonard Soned  
Client: Birthday Book

512  
Art Director: Alfonso Marino  
Photographer: Charles Kirk  
Copywriter: Martin Friedman  
Agency: Herbert Arthur Morris Advertising  
Client: Exquisite Form Industries

513  
Art Director: Jim McFarland  
Designer: Jim McFarland  
Artist: Tom di Grazia  
Copywriter: Mike Norton  
Agency: Sudler & Hennessey, Inc.  
Client: Ayerst Labs.

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

515  
Art Director: Irv Koons  
Designers: Irv Koons  
Frank Weitzman  
Artist: Frank Weitzman  
Client: American Sound & Tape Corporation
Packaging

516 Silver Award
Art Director: Stanley Church
Designers: George Gropper
Pat Slade
Copywriter: George Gropper
Agency: Stanley Church Inc.
Client: Food For Thought

517
Art Directors: Jerry Berman
Gene Icardi
Designers: Jerry Berman
Gene Icardi
Artist: Richard Leech
Copywriter: Len Alaria
Agency: Berman, Icardi-Inc.
Client: House of Sobel

518
Art Director: Richard C. Runyon
Designers: Richard C. Runyon
Julie Morris
Artist: Julie Morris
Client: Oroweat Baking Company

519
Art Director: J. Michael Essex
Designer: J. Michael Essex
Photographer: John Blicheky
Copywriter: J. Michael Essex
Agency: WQED Design Centre
Client: Earth Rise Designs Inc.

520
Designers: Frank Ginsberg
Eric Small
H. L. Vander Berg
Copywriter: Lou Linder
Agency: The Marshalk Company
Client: Coca-Cola, U.S.A.

521
Art Director: John DiGianni
Designer: Gianninoto Associates, Inc.
Agency: Gianninoto Associates, Inc.
Client: Beatrice Foods Company
Packaging

522
Designer: Helmut Krone
Agency: Case & McGrath Inc.
Client: The Mennen Company

523
Art Director: Raymond Lee
Designer: Raymond Lee
Retoucher: Ron Hills
Agency: Raymond Lee & Associates Ltd.
Client: Mead Johnson, Canada

524
Art Director: Herb Lubalin
Designer: Herb Lubalin
Agency: Martin Landey, Arlow Advertising, Inc.
Client: Mennen Company
525
Art Director: Annegret Beier
Designer: Annegret Beier
Artist: Peter Weiss
Agency: Lubalin, Delpire et Cie.
Client: Corolle

526
Art Directors: Don Weller
Dennis Juett
Designer: Don Weller
Artists: Don Weller
Jim Van Noy
Agency: Weller & Juett Inc.
Client: McCulloch Corporation

527
Art Director: Annegret Beier
Designer: Annegret Beier
Artist: John Alcorn
Agency: Delpire Advico
Client: Corolle
TAPAS and their wines of Spain

The French winegrowers grow their grapes on slopes facing south. In Spain we do the same.
The French talk a lot about their supreme wines. And supreme they are.
In Spain we do not talk a lot about our supreme wines. And supreme they are.
We just drink our supreme wines and smack our lips. And this is exactly how our supreme wines from Spain came into fame: by our smacking lip service. (Its bouquet goes from zip to zap, according to Zurbaran. * )
*1598-1664

The Ground Floor Café

TAPAS is tidbits in Spanish.
Tapas is the first Spanish restaurant in the East 70's.
Tapas is at 73rd Street on First Avenue
879-5480

Late in the nineteenth century, a casual custom developed in Madrid which is still observed today.
In the theatre district where zarzuelas (light operettas) were presented, a large number of small taverns specialized in Tapas. Tapas are tidbits of a large variety displayed on the bar, as you can see here. Before sitting down for dinner, guests would stand at the bar and chat while nibbling their favorite tapas and sipping a glass of wine or sherry.
This custom grew and spread from Madrid throughout Spain.

As we hope to make it grow and spread throughout this country.

And now come to the bar, lean on it and select your favorite Tapas.

We open at noon.
7 days a week, until midnight. (Who sleeps?)
But on Friday and Saturday we serve until 2:00 am.
(How can one sleep, when one wants to cook good?)

Tapas delivery from 6:00 pm to 11:00 pm.
Or take it home yourself.
(Our takeout entrance is on 73rd Street.)
A private room for private parties?
(One wall is all window, one wall is all brick.)
A party at home?
(Of course we cater parties.)
Credit cards?
(Oh, of course we accept them.)

(Handwritten note:)

*1598-1664
A NEW KIND OF SUNGLASSES, THAT DO SOMETHING EXTRAORDINARY. THEY GET DARKER AS THE SUN GETS BRIGHTER.
Point-of-Sale

534
Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Client: Georg Jensen

535
Art Director: Kurt Weihs
Designer: Kurt Weihs
Artist: Pat Valenti
Agency: Lois/Chajet Design Group
Client: Restaurant Associates

536
Art Director: George Lois
Designer: Tom Courtos
Artists: George Lois
Tom Courtos
Agency: Lois/Chajet Design Group
Client: Old-fashioned Mr. Jennings

537
Art Director: Kurt Weihs
Copywriter: Ron Holland
Designer: Kurt Weihs
Artist: Kurt Weihs
Agency: Lois/Chajet Design Group
Client: Marriott

538
Art Director: Dennis Mazzella
Copywriter: Ron Holland
Designer: Dennis Mazzella
Agency: Lois/Chajet Design Group
Client: Marriott

539
Art Director: Sam Scali
Copywriter: Ed McCabe
Designer: Sam Scali
Agency: Scali, McCabe, Sloves, Inc.
Client: Barney's
Point-of-Sale

540
Art Director: Joe Schindelman
Copywriter: Ray Myers
Designer: Joe Schindelman
Agency: Scali, McCabe, Sroves, Inc.
Client: Volvo, Inc.

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

541
Art Director: Howard C. Grant
Copywriter: Charles R. Tyson, Jr.
Designers: Howard C. Grant
Dante E. Evangelista
Artist: Dante E. Evangelista
Agency: N. W. Ayer & Son, Inc.
Ayer Design
Client: First Pennsylvania Bank

542
Art Director: Mike Gaines
Copywriter: John Weibusch
Designer: Peter Palombi
Artist: Peter Palombi
Client: National Football League

543
Art Director: George Lois
Designer: Kurt Weihs
Photographer: Kurt Weihs
Agency: Lois/Chafetz Design Group
Client: Noxell
Annual Reports

545
Art Director: Bill Telford
Copywriter: Joan McDonald
Designer: Fluid Drive Studio
Photographer: Charles White III
Agency: Telford Assts.
Client: Questor Corporation

546
Designer: Peter Harrison
Copywriter: SCM Public Relations Dept.
Photographer: Wolf von dem Bussche
Client: SCM Corporation
How Cybermatics Inc. avoided the 6 fatal mistakes that caught up with computer companies in 1971.
Annual Reports

549
Art Director: William R. Tobias
Copywriter: Crosby-Kelly, Ltd. Staff
Designer: William R. Tobias Design
Artist: Mike Manoogian
Photographer: Wolf Von Dem Busche
Client: Esterline Corporation

550
Art Director: Robert Miles Runyan
Copywriter: Lynda Olsen
Designer: Scott Reid
Photographer: Robert Stevens
Agency: Robert Miles Runyan & Associates
Client: Environmental Systems International
Art Director: George Tscherny
Copywriter: Rubenstein, Wolfson & Co. Staff
Designer: George Tscherny
Photographers: Morton Shapiro
           George Tscherny
           Burk Uzzle
Agency: Rubenstein, Wolfson & Co., Inc.
Client: Colonial Penn Group, Inc.

Art Director: Advertising Designers, Inc.
Copywriter: Paul Warda
Designer: Carl Seltzer
Photographers: Bob Schaar
             Kurt Lenk
Agency: Advertising Designers, Inc.
Client: National Medical Enterprises
Annual Reports

555
Art Director: John Morning
Copywriter: Bedford-Stuyvesant
Restoration Corp.
Designer: John Morning
Photographers: Ace Creative Photos
LeRoy W. Henderson
Buford Smith
Pope Studio
Agency: Bedford-Stuyvesant
Restoration Corp.
Client: Bedford-Stuyvesant
Restoration Corp.

556
Art Director: Michael Reid
Copywriter: Archibald McKinlay Jr.
Designer: Michael Reid
Photographer: Michael Reid
Agency: Michael Reid Design
Client: Rush-Presbyterian-St. Luke's Medical Center
When you build anything new — a shopping center, office building, hotel, etc. — things usually take a while. In the case of the Marine Associates, things have taken a longer than usual time. They were in the process of building a new headquarters for the Marine Associates. The Marine Associates is a firm that manages a number of different properties in the area. They have been successful in their efforts to build a new headquarters for the company.

The chairman of the board of the Marine Associates was in charge of the project. He had been working on the project for a number of years. He had decided that he wanted to build a new headquarters for the company.

When we found out that the Marine Associates was in charge of the project, we went to see them. We found that they had been working on the project for a number of years. They had decided that they wanted to build a new headquarters for the company.

We asked them how they were doing. They said that they were doing exceptionally well. They were making good progress, but they were still a ways away from finishing the project. They said that they were working hard to complete the project as soon as possible.

We talked to one of the architects who was working on the project. He said that he was very happy with the progress that they were making. He said that he thought that they would be able to finish the project on time.

We asked them how much money they had spent on the project so far. They said that they had spent about $10 million on the project. They said that they had budgets for the project, but that they were spending more money than they had planned.

We asked them how they were going to pay for the project. They said that they were going to use a combination of loans and equity. They said that they were going to use about $5 million in loans and $5 million in equity.

We asked them how they were going to pay back the loans. They said that they were going to use the income from the property to pay back the loans. They said that they were going to lease the property to tenants who would pay monthly rent to the company.
Annual Reports

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

561
Art Director: Jim Laird
Copywriter: John Ott
Designer: Jim Laird
Photographer: Bob Stahman
Agency: Laird-Penczak Design, Inc.
Client: International Basic Economy Corporation

562
Art Director: Michael Reid
Copywriter: Eileen Ganz
Designer: Michael Reid
Photographer: David Windsor
Agency: Michael Reid Design
Client: Saint Joseph Hospital
Annual Reports

563
Art Director: Michael Reid
Copywriter: Blossom Porte
Designer: Michael Reid
Artist: Mary Nolan
Photographer: Archie Lieberman
Agency: Michael Reid Design
Client: Children’s Memorial Hospital

564
Art Director: Alicia Landon
Copywriter: Lowell Farley
Designer: Alicia Landon
Photographers: Doug Corry
Robert Oei
Wolf von dem Bussche
Margot Granitsas
Agency: Corporate Annual Reports, Inc.
Client: International Paper Company
"Our 1972 fiscal year was the most dynamic, most profitable, most innovative year in the history of Foster Grant—"
SERVOMATION OFFERS A "IN THE A.M.
AND DURING THE DAY A AND A OR A
OR AT THE GAME A AND WHEN
THERE IS TIME,
GRACIOUS DINING.

COFFEE & PASTRY, THE
BREAKFAST AND MIDDAY
MORNING SNACK
PREFERRED MOST
BY PEOPLE ON
THE MOVE.
SERVOMATION
SERVES MORE THAN
1,800,000 CUPS OF COFFEE
AND 550,000 PASTRIES
EACH WORKING DAY.
It was a turnaround year with record sales and a 41% increase in earnings.

1973 will show good growth in the air conditioning, heating and ventilating markets. Torin will have an increasing share, both here and abroad.

Industry is developing computers, business machines and communication systems. Torin has new air-moving products to keep those machines cool and clean and functioning.
570
Art Director: Ted Andresakes
Designers: Ted Andresakes, Ira Teichberg
Photographer: CBS Photo
Agency: CBS/Broadcast Group
Client: CBS Television Network

571
Art Director: Lou Dorfsman
Copywriters: Lou Dorfsman, Steve Sohmer
Designers: Lou Dorfsman, Ted Andresakes
Artist: Peter Tomlinson
Agency: CBS/Broadcast Group
Client: CBS Television Stations

572
Art Directors: Tom Clark, Lee Elliot
Copywriter: Lee Elliot
Designer: S. Schlather
Artist: Stan Moldof
Agency: The Infinity Group, Inc.
Client: Certain-Teed Products Corp.

573
Art Director: J. Michael Essex
Copywriters: J. Michael Essex, Walt Duka, Margie Moeller
Designer: J. Michael Essex
Artist: Ed Zelinsky
Agency: WQED/Design Centre
Client: National Assoc. of Educational Broadcasters
The Corporation for Public Broadcasting
The past is prologue. The search for herbs containing active steroids led to the black lumpy root of a species of yam (* Dioscorea *) which provided a rich source of diosgenin, precursor of the progestagen, norethandrone.

The first generation oral contraceptives: In February 1963, Ortho introduced a combination pill with 10 mg of norethandrone. In November 1963 Ortho introduced the first commercially available oral contraceptive with low-dosage progestagen. The daily amount of norethandrone was reduced from 10 mg to 2 mg.

...which led Ortho to Ortho-Novum 150 for the woman of today’s world.

**Ortho-Novum 1/50**

Each tablet contains 1 mg norethandrone and 0.05 mg mestranol.

Ortho-Novum 1/50 offers:
- High effectiveness, when taken as directed, a usually well-tolerated combination, easy on your patient and easy for her to take.
- Fewest side effects: moderate, occasional, minor effects include: easy regimen; 3 weeks on, 1 week off, a simple regimen to remember.
- Low dosage, 1 mg norethandrone and 0.05 mg mestranol, and the unique Dopak Tablet Dispenser.

**ATC** is constantly on the lookout for new ideas from a biodegradable plastic. Because, after all, the ATC is the first biodegradable plastic bulb for plants and the environment. The ATC light bulb is made of plastic and is a combination of unique construction features. The ATC, a bulb that will set the standard by which all other bulbs will be judged.
The Dessert America Grew Up With Serves You An Exciting New Opportunity.

NEW FORTIFIED JELL-O GELATIN

Your Opportunity To Serve More Nutrition To Your Meals.

The label “FORTIFIED JELL-O Gelatin” indicates a new formula of Vitamin A and C and Iron to the needs of wholesome American children. While a traditional diet can provide many vitamins and minerals, it is important to serve children foods that are enriched with extra amounts of these nutrients. A Fortified JELL-O Gelatin will provide your children with added nutrition at no extra cost.

New Nutritional Values:

Fruitier Taste:

Fortified JELL-O Gelatin has been formulated to add a natural fruitier flavor without the use of artificial flavoring. This has been achieved by the use of natural fruit flavors and coloring. The result is a more natural and refreshing gelatin. No artificial colors, but, will leave the same favorably natural taste.

FRUITIER Taste

VITAMINS A + C + IRON

Your Gelatin Can Be A Healthier Food For Your Family.

Nutritional Facts:

Fortified JELL-O Gelatin has been formulated to provide a more natural fruitier flavor without the use of artificial flavoring. In addition, it contains the same amount of Vitamin A, C and Iron as regular JELL-O Gelatin. No artificial colors, but, will leave the same favorably natural taste.
Dear friend,

During the past twenty-five years American Diet Aid has assisted hundreds of people to achieve their health and weight goals through our unique program of counseling, support and individualized nutrition plans. We have helped people of all ages and from many walks of life establish and maintain healthy weight levels.

Our program is based on individually designed diet plans. We provide you with a program of foods and meals that work for your lifestyle. Our plans are nutritionally balanced, easy to follow, and provide you with the support you need to achieve your goals.

We are committed to helping you meet your weight loss and health goals. We offer a wide range of services to help you achieve your goals, including individual counseling, group sessions, and meal planning.

Sincerely yours,

Marilynn M. Mollen
American Diet Aid Company
NEWSCALENDAR 1973

MONDAY 1
FIRST NEW YEAR'S REVEL
SINCE REPEAL IS ORDERLY; THE GAYEST IN 14 YEARS

TUESDAY 2
ISLAND PARTITION IN VIETNAM IS STILL HELD BY U.S.

WEDNESDAY 3
U.S. BREAKS ITS DIPLOMATIC TIES WITH CUBA AND ADVISES AMERICANS TO LEAVE ISLAND; EISENHOWER CITSES 'VILIFICATION' BY CASTRO

THURSDAY 4
EDISON'S PICTURES TALK AND PERFORM

FRIDAY 5
FROM SAVANNAH.

SATURDAY 6
Calendars

580 Silver Award
Art Director: James Cross
Designers: James Cross
Kenton Lotz
Photographers: George Meinzinger
Dave Holt
Stan Caplan
Nick Rozsa
Gary Krueger
Roger Marshutz
Allan Walker
Ken Biggs
Lamb/Hall
Ken Marcus
Tom Engler
Dan deWolfe
Agency: James Cross Design Office, Inc.
Client: Ingram Paper Company

581
Art Directors: Louis Silverstein
Helen Silverstein
Designers: Louis Silverstein
Helen Silverstein
Photographer: News Photographers
Copywriter: Helen Silverstein
Client: The New York Times

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

583
Art Directors: Richard Danne
Robert Sloan
Designer: Richard Danne
Client: Richard Danne

584
Art Director: Bill Berenter
Designer: Bill Berenter
Copywriter: Tom Nathan
Agency: Scall, McCabe, Sloves, Inc.
Client: Volvo, Inc.
Calendars

585
Art Director: Susan Jackson Keig
Designer: Susan Jackson Keig
Photographer: James L. Ballard
Copywriter: Susan Jackson Keig
Client: Shakertown at Pleasant Hill, Ky.
Direct Mail

588
Art Director: Joseph Smith
Copywriter: Joseph Smith
Designer: Joseph Smith
Artist: Joseph Smith
Agency: Ruben, Montgomery & Associates
Client: Art Director's Club of Indiana

587
Art Director: Allan Wash
Copywriter: Allan Wash
Designer: Allan Wash
Artist: Allan Wash
Client: Allan Wash, Copywriter
Direct Mail

Art Director: Ayes Advertising Creative Staff
Copywriter: Ayes Advertising Creative Staff
Designer: Ayes Advertising Creative Staff
Agency: Ayes Advertising, Inc.
Client: Evans Products Company

Art Directors: Jerry Herring
Tom Poth
Ken Harshfield
Copywriter: Jerry Herring
Designers: Jerry Herring
Tom Poth
Ken Harshfield
Artists: Jerry Herring
Tom Poth
Ken Harshfield
Maurice Lewis
Agency: Baxter & Korge, Inc.
Client: Kimberly-Clark Corporation
Our Policy:

For more, Airmail assures you the most reliable letter service going.

Airmail is more reliable because it gets priority over all regular mail. Unlike many first-class letters, that fly mainly when space is available, Airmail always makes the first plane out.

Airmail assures that letters in the Continental U.S. are only two days away.

Airmail handlers take care more than two days to arrive—often only one. (Just make sure your letters get to an airmail box by our latest pickup of the day.) This helps you know when to follow-up on correspondence. It also means you're important time to plan ahead.

Airmail assures that your letters will be processed first and fastest. Airmail letters always get handled and processed first, before other mail. In fact, when you see Airmail you saw up to half a day in handling time.

Airmail assures your letters will be treated with respect on their arrival.

Airmail guarantees attention because it looks important. It says that you're someone important enough to wind your letters the best cut, most reliable way.

What it all adds up to is this:
Airmail gets on the plane first, gets handled first, and gets there first. Airmail is an important, important policy that you should know.

Our Postal Service
To the traveler through Brazil's colonial towns, buildings faced with tiles, made by hand, stand as a testament to color and craftsmanship. Blue and white predominate, but you can find yellow, green, and brown if you search carefully.

Today, some of Brazil's leading artists create new designs for this old form, and artisans preserve the tilemaker's art with reproductions of the very old ones. They're beautifully made, still inexpensive, and durable.
Which one of these six programs appeals most to younger women? (18-49)

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

**594**
Art Director: Rene Vidmer  
Copywriter: Lew Petterson  
Designers: Rene Vidmer  
Alan Mitelman  
Artist: Sean Harrison  
Agency: Hecht, Vidmer, Inc.  
Client: MGM
595
Art Director: Tom Lewis
Copywriter: Bruce Levitt
Designers: Tom Lewis
Bruce Levitt
Photographer: Culver Pictures
Agency: John H. Harland Company
Client: John H. Harland Company

596
Art Directors: Ralph Moxcey
Jim Witham
Copywriter: Nelson Lofstedt
Designers: Ralph Moxcey
Jim Witham
Artists: Jim Baldwin
Gahan Wilson
John Martucci
Joe Veno
Gail Cooper
John Carlson
Jerry Pinkney
Carol Anthony
Gregory Fossella
Tom Norton
Alain Lenoir
Photographers: Bill Bruin
Jerry Freedman
Phil Marco
Frank Foster
Agency: Humphrey, Browning, MacDougall
Client: S. D. Warren Paper Company

597
Art Director: Mike Gaines
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: Mabey Trousdell Inc.
Client: N.F.L. Properties

597
The ABC's of NFL Football
A Primer

E is for ENDS. For the past decade and a
half or so, most pro teams have used
three ends or receivers. The flanker
actually is the fourth member of the
backfield and, as such, must remain one yard
behind the line of scrimmage. Like the flanker,
the wide receiver also is split out, but he lines up
on the line of scrimmage with the rest of the offensive
line. The tight end, usually a big, strong man,
lines up next to a tackle.

F is for FIELD. A football
field is 100 yards long and
53\(\frac{1}{2}\) yards wide. It is bi-
sected by lines five yards
apart, beginning from each goal line. The 50-yard line is the midpoint and
the other yardlines graduate out on
either side of it. The tiny lines that are slightly more than 23 yards from each
sideline are called hashmarks. They are one yard apart and each series of plays
with the football begins either within them or directly on them. On each end
of the field is the end zone, which is 10 yards deep.

G is for GOAL POST. The
good post is the part of
the football field that is
essentially, just for
goals. It is 15 ft. 6 in. wide, 10 ft. high
at the crossbar and 30 ft. high at
the endposts. All conversions (the
point after a touchdown) and field
goals must pass over the crossbar
between the endposts to be good.
Direct Mail

598
Art Director: Rene Vidmer
Copywriter: Rene Vidmer
Designers: Rene Vidmer
Alam Mittelman
Photographer: Anonymous
Agency: Hecht, Vidmer, Inc.
Client: MGM

599 Silver Award
Art Directors: John Casado
Barbara Casado
Copywriter: Barbara Casado
Designers: John Casado
Barbara Casado
Artists: Barbara Casado
Art Krebs
Agency: John & Barbara Casado Design
Client: John & Barbara Casado

600
Art Director: Pete Coutroulis
Copywriters: Howard Krakow
Jim Weller
Designers: Pete Coutroulis
Tom Conrad
Agency: Jim Weller & Partners
Client: United Performing Arts Fund

DONT JUST APPLAUD, SEND MONEY.
THE PERFORMING ARTS NEED LOVE & MONEY.
JOE CALABRESE.
THE HANDS OF A SURGEON.
"SHOULD AULD ACQUAINTANCE BE FORGOT"

SPIRIT OF OLYMPICS IGNITED AT MUNICH
Letterheads

604
Art Director: Larry Phillips
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: Garner Lyon
Client: WAPE Radio

605
Art Director: Robert Fiore
Designer: Robert Fiore
Agency: Gaynor & Ducas, Inc.
Client: Birmingham Small Arms
Letterheads

606
Art Director: Mel Abert
Designer: Mel Abert
Photographer: Lamb & Hall
Retoucher: Alan Williams
Agency: Abert, Newhoff & Burr
Client: Lamb & Hall Photographers

607
Art Director: J. Michael Essex
Designer: J. Michael Essex
Agency: WOED Design Centre
Client: James Coyne

608
Art Director: Craig Braun
Designer: Tom Wilkes
Agency: Wilkes & Braun Inc.
Client: Terry Knight Ent. Ltd.

609
Designer: Richard Moore
Agency: Richard Moore Associates
Client: Richard Moore Associates
Letterheads

610
Art Director: Steve Frankfurt
Designer: Tony Palladino
Artist: Bob Geissman
Agency: Acme Communications
Client: Frankfurt Communications

611
Art Director: Tony Palladino
Designer: Tony Palladino
Artist: David Wilcox
Agency: Acme Communications
Client: Acme Communications

612
Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase, Inc.
Client: Ampersand Productions

613
Art Director: John Casado
Designers: John Casado
Barbara Casado
Artist: John Casado
Copywriter: Adrienne Lowe
Agency: John & Barbara Casado Design
Client: Set The Date Campaign

614
Art Director: Woody Pirtle
Designer: Woody Pirtle
Artist: Woody Pirtle
Agency: The Richards Group
Client: Cimarron Corporation

615 Silver Award
Art Director: Michael Doret
Designer: Michael Doret
Artist: Michael Doret
Client: Whitmore Movie Works
Letterheads

616
Art Director: J. Michael Essex
Designer: J. Michael Essex
Artist: Ed Zelinsky
Agency: WQED Design Centre
Client: Wallis & Marshall Katz

617
Art Director: Woody Pirtle
Designer: Woody Pirtle
Artist: Woody Pirtle
Agency: The Richards Group
Client: Linda Pirtle
**Letterheads**

**620 Gold Award**
Art Directors: Dennis Juett  
Don Weller  
Designers: Dennis Juett  
Don Weller  
Jack Hermsen  
Artist: Bob Maile  
Photographer: Don Weller  
Agency: Weller & Juett Inc.  
Client: Quality Real Estate Investments

**621**
Art Directors: Dennis Juett  
Don Weller  
Designer: Don Weller  
Agency: Weller & Juett Inc.  
Client: Pierce, Lacey/Cannell & Chaffin

**622**
Art Director: Lawrence Miller  
Designer: Lawrence Miller  
Artist: Lawrence Miller  
Copywriter: Lawrence Miller  
Agency: Marketing Design Alliance  
Client: Lawrence Miller and Associates
Art Director: Roger Ferriter
Designer: Roger Ferriter
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase Inc.
Client: Bayhead Yacht Corporation

624 Silver Award
Art Director: Michael Salisbury
Designer: Michael Doret
Artist: Michael Doret
Publisher: Los Angeles Times
West Magazine

Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Tom Carnase
Agency: Lubalin, Smith, Carnase Inc.
Client: Typographic Communications
Trademarks, Logotypes

626
Art Director: Annegret Beier
Designer: Annegret Beier
Artist: Kohi Miura
Agency: Delpire Advico
Client: Meridien Hotel

627
Art Director: Herb Lubalin
Designer: Herb Lubalin
Artist: Kohi Miura
Agency: Delpire Advico
Client: Meridien Hotel

628
Art Director: Annegret Beier
Designer: Annegret Beier
Artist: Kohi Miura
Agency: Delpire Advico
Client: Meridien Hotel
**631**
Art Director: Dennis Mazzella
Designer: Kurt Weihls
Copywriters: Barbara Brenner
Kurt Weihls
Agency: Brenner, Mazzella, Weihls
Client: LeaseMobile

**632**
Art Director: Kurt Weihls
Designer: Dennis Mazzella
Photographer: Kurt Weihls
Agency: Brenner, Mazzella, Weihls
Client: Suburban Pontiac Inc.

**633**
Art Director: Hill and Knowlton Graphics
Designer: Hill and Knowlton Graphics
Artist: Hill and Knowlton Graphics
Agency: Hill and Knowlton, Inc.

**634**
Art Director: Gene Sercander
Designer: Gene Sercander
Artists: Gene Sercander
Benny Rivera
Agency: Design 35
Client MHP Filmbox
Art Directors: Don Weller
Dennis Juett
Designer: Dan Hanrahan
Artist: Dan Hanrahan
Photographer: Roger Marchutz
Agency: Weller & Juett Inc.
Client: Lithographix, Inc.

Art Director: Annegret Beier
Designer: Annegret Beier
Artist: Fumiko Higuchi
Client: Sheila Hicks

Art Director: Kurt Weihs
Designer: Kurt Weihs
Photographer: Kurt Weihs
Copywriter: Ron Holland
Agency: Lois/Chajet Design Group
Client: Marriott
Trade marks, Logotypes

638
Art Director: Tom Courtos
Designer: Tom Courtos
Artist: Tom Courtos
Agency: Lois/Chajet Design Group
Client: Restaurant Associates

639
Art Director: George Lois
Designer: Dennis Mazzella
Artist: John Pistelli
Copywriter: Ron Holland
Agency: Lois/Chajet Design Group
Client: Restaurant Associates

640
Art Director: Dennis Mazzella
Designer: Kurt Weihrs
Agency: Brenner, Mazzella, Weihrs
Client: Myrtle Motors Corp.

641
Art Director: Kurt Weihrs
Designer: Kurt Weihrs
Artist: Kurt Weihrs
Agency: Lois/Chajet Design Group
Client: Restaurant Associates

642
Art Director: Kurt Weihrs
Designer: Kurt Weihrs
Agency: Lois/Chajet Design Group
Client: Tonsil Records
643
Art Director: Lou Dorfman
Designer: Akihiko Seki
Artist: Akihiko Seki
Agency: CBS/Broadcast Group
Client: CBS News

644
Art Director: Bob Ciano
Designer: Bob Ciano
Artist: Roger Hane
Client: CTI Records

646
Art Directors: Gene Brownell
John C. LePrevost
Designer: John C. LePrevost
Artist: Severine Nelson
Agency: Gene Brownell Studio
Client: Shelter Records

647
Art Director: Arie J. Geurts
Designer: Arie J. Geurts
Artist: Arie J. Geurts
Client: Charolais Breeders

648
Art Director: Steve Frankfurt
Designer: Tony Palladino
Artist: Bob Geissman
Agency: Acme Communications
Client: Frankfurt Communications

649
Art Director: Don Kano
Designer: Don Kano
Artist: Don Kano
Agency: Will Martin Design Associates
Client: Senate of Priests
Archdiocese of Los Angeles
Art Director: Robert F. Baker
Designers: Russ Veduccio
          Robert F. Baker
Artist: Russ Veduccio
Copywriter: Robert F. Baker
Agency: Harold Cabot, Inc.
Client: Boston Red Cross
         Blood Donor Program

Art Directors: John Casado
              Cherl Ramey
Designers: John Casado
          Barbara Casado
Artist: John Casado
       Barbara Casado
Agency: John & Barbara Casado Design
Client: The Potting Shed

Designer: Kenneth Walker
Agency: Kenneth Walker Design Group
Client: Kenneth Walker Design Group

Art Directors: Robin Rickabaugh
              Heidi Rickabaugh
Designers: Robin Rickabaugh
          Heidi Rickabaugh
Artist: Robin Rickabaugh
Client: Electrical Appliance Service Inc.

Art Director: Thomas A. Rigsby
Designer: Thomas A. Rigsby
Artist: Richard Varian
Agency: TriArts Inc.
Client: Uniforms Unlimited, Inc.

Art Directors: Robin Rickabaugh
              Heidi Rickabaugh
Designers: Robin Rickabaugh
          Heidi Rickabaugh
Artist: Robin Rickabaugh
Client: Edgefield Lodge
Trademarks, Logotypes

656
Art Director: John Casado
Designer: John Casado
Artists: John Casado
Bette Duke
Agency: Dancer, Fitzgerald & Sample
Client: The Bubble Machine

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

658
Art Director: Raymond Lee
Designer: Raymond Lee
Agency: Raymond Lee & Associates Ltd.
Client: Durastone Ltd.
659
Art Director: Mel Abert
Designer: Mel Abert
Photographer: Lamb & Hall
Retoucher: Alan Williams
Agency: Abert, Newhoff & Burr
Client: Lamb & Hall Photographers

660
Art Director: Glen Christensen
Designer: Glen Christensen
Artists: Sir John Tenniel
Glen Christensen
Agency: The Buddah Group
Client: The Famous Charisma Label

661
Art Director: Glen Christensen
Designers: Glen Christensen
Mona Mark
Artist: Mona Mark
Agency: The Buddah Group
Client: Kama Sutra Records
Trademarks, Logotypes

662
Art Directors: Gene Brownell
John C. LePrevost
Designer: John C. LePrevost
Artist: John C. LePrevost
Agency: Gene Brownell Studio
Client: Shelter Records

663
Art Director: Kurt Weihs
Designer: Kurt Weihs
Artist: Kurt Weihs
Agency: Lois/Chajet Design Group
Client: Marriott

664
Art Director: George Lois
Designer: Tom Courtos
Artist: George Lois
Agency: Lois/Chajet Design Group
Client: Old-fashioned Mr. Jennings
Corporate Identity Programs

Art Director: Mel Abert
Designer: Mel Abert
Photographer: Lamb & Hall
Retoucher: Alan Williams
Agency: Abert, Newhoff & Burr
Client: Lamb & Hall Photographers
Corporate Identity Programs

666
Art Director: William R. Tobias
Designers: William R. Tobias
Upendra Shah
Artist: James Orlandi
Client: Birthday Book

667
Designers: Richard Moore
Rei Yoshimura
Agency: Byron Osterweil Associates
Client: Marshall & Ilsley Corporation

668
Art Director: Walter Halucha
Designer: Walter Halucha
Artist: Ted Lodigensky
Copywriter: Jane Talcott
Agency: Doyle Dane Bernbach Inc.
Client: Snark Products Inc.

Mayflower
Wildflower
Corporate Identity Programs

669
Art Director: Cheri Ramey
Designers: Cheri Ramey
  John Casado
Artist: John Casado
Copywriter: Adrienne Lowe
Agency: Lynda Resnick Agency
Client: Spectrum Foods
  The Potting Shed

670
Art Director: Cheri Ramey
Designer: Cheri Ramey
Artist: Michael Stern
Copywriter: Adrienne Lowe
Agency: Lynda Resnick Agency
Client: Spectrum Foods
  The Greenhouse
ART AND PHOTOGRAPHY

Editorial Photography
Advertising and Promotion Photography
Editorial Art
Advertising and Design Art
Four women sitting together. A horse standing in front of a forest. A woman sitting in a chair. A man sitting at a desk.
Hope Against Hope

"Welfare Is Not an Evil Word"

All You Have to Do Is Dream

Obituary: Motherhood

"To Whom Should I Write a Letter?"
Editorial Photography / Color

678
Art Director: Art Paul
Photographer: Pete Turner
Publisher: Playboy Publications
Playboy

678
Art Director: William Cadge
Designer: Cal Holder
Photographer: Ben Rose
Editor: Sey Chassler
Publisher: McCall's Corporation
Redbook

680
Art Director: David Hillmann
Designer: David Hillmann
Photographer: Christa Peters
Publisher: Nova Magazine
Rediscovering the Simple Life

Photographed by Louis Shapton, Text by Archibald MacLeish
BOB DYLAN: The Metaphor at the End of the Funnel

But it can't...
Editorial Photography/Color

683
Art Director: Ernest Scarfone
Designer: Ernest Scarfone
Photographer: Laurence Sackman
Publisher: Ferdinand Brothers
Nikon World

684
Art Director: Regis Patnas
Designer: Regis Patnas
Photographer: Pete Turner
Publisher: Filipacchi
Photo

685
Art Director: Ernest Scarfone
Photographer: Michel Kempf
Publisher: Billboard Publications
Modern Photography

686 Silver Award
Art Director: Stanley Spellar
Photographer: Pete Turner
Publisher: Filipacchi
Photo
Editorial Photography/Color

687
Art Director: Hans Albers
Photographer: Tom Barton
Copywriter: Jeanne Volz
Publisher: Los Angeles Times
Home Magazine

688
Art Director: Ernest Scarfone
Photographer: Alan Ira Kaplan
Publisher: Billboard Publications
Modern Photography Annual

689
Art Director: Ernest Scarfone
Designer: Ernest Scarfone
Photographer: Jerome Ducrot
Publisher: Ferdinand Brothers
Nikon World

690
Art Director: Arthur Paul
Designers: Arthur Paul
Gordon Mortensen
Photographer: Richard Fegley
Publisher: Playboy Enterprises
Playboy Magazine
Editorial Photography/Color

Sophia Loren
The Last of the Love Goddesses

691
Art Director: Tom Ridinger
Designer: Mesney's Third Bardo
Photographer: Douglas Mesney
Publisher: H & R Publications
Show Magazine
Advertising, Promotion Photography

692
Art Director: Morton Goldsholl
Designer: Morton Goldsholl
Photographer: Tom Freese
Client: Goldsholl Associates

693
Art Director: Tom Conrad
Designer: Tom Conrad
Photographer: Victor Skrebneski
Copywriters: Jim Weller
Roger Myers
Agency: Jim Weller & Partners
Client: Rosemary Bischoff
Advertising, Promotion Photography

694
Art Director: Pete Coutoulis
Photographer: Victor Skrebneski
Copywriter: Howard Krakow
Agency: Jim Weller & Partners
Client: Florence Eiseman

695
Art Director: Pete Coutoulis
Designer: Pete Coutoulis
Photographer: Victor Skrebneski
Copywriter: Howard Krakow
Agency: Jim Weller & Partners
Client: Florence Eiseman
After raising 43 children over the last 30 years, Clara Hale has started a new family.
What if she dies first?

You should live to be a hundred and twenty. For what?

With bricks you can build life

Advertising, Promotion Photography

Art Director: Michael Uris
Designer: Michael Uris
Photographer: Jack Wallach
Copywriter: Frada Wallach
Agency: Doyle Dane Bernbach Inc.
Client: Federation of Jewish Philanthropies

Silver Award

Art Directors: William Taubin
Michael Uris
Designers: William Taubin
Michael Uris
Photographer: Jack Wallach
Copywriter: Frada Wallach
Agency: Doyle Dane Bernbach Inc.
Client: Federation of Jewish Philanthropies
Advertising, Promotion Photography

702
Art Director: Jim Swan
Designer: Jim Swan
Photographer: Art Kane
Copywriter: Phil Peppis
Agency: Young & Rubicam International, Inc.
Client: Eastern Airlines

703
Art Director: Dan Piel
Designer: Dan Piel
Photographer: Ed Jaffe
Copywriter: Bill Zeitung
Agency: Marsteller Inc.
Client: Marine Office, Appleton & Cox

704
Art Director: Rod Capawana
Designer: Simon Lo
Photographer: Tasso Vendikos
Copywriter: Charles Sawyer
Agency: Warner, Bicking & Fenwick, Inc.
Client: Ilford Inc.
705
Art Director: Tom Conrad
Designer: Tom Conrad
Photographer: Victor Skrebneski
Copywriters: Jim Weller
Roger Myers
Agency: Jim Weller & Partners
Client: Rosemary Bischoff

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

706
Art Director: George Lo-s
Designers: Dennis Mazzella
Tom Courtos
Photographer: Carl Fischer
Copywriter: Rudy Fiala
Agency: Lois Holland Callaway Inc.
Client: Olivetti Corporation of America
Advertising, Promotion Photography / Color

709
Art Directors: Ralph Moxcey
Jim Witham
Designers: Ralph Moxcey
Jim Witham
Photographer: Bill Bruin
Copywriter: Nelson Lofstedt
Agency: Humphrey, Browning, MacDougall
Client: S. D. Warren Paper Company

710
Art Directors: Barry Kaufman
Richard Lomonaco
Designers: Barry Kaufman
Richard Lomonaco
Photo Graphics: Communications Quorum, Inc.
Photographer: Romain Vishniac
Agency: Communications Quorum, Inc.
Client: United Jewish Appeal
711
Art Director: Herb Lubalin
Designer: Herb Lubalin
Photographer: Pete Turner
Copywriter: Lois Wyse
Agency: Lubalin, Smith, Carnese, Inc.
Client: Garret Press

712
Art Directors: Sal Lodico
Ed Bianchi
Designer: Sal Lodico
Ed Bianchi
Photographer: Maureen Lambray
Copywriters: Roz Levenstein
Bill Waites
Agency: Young & Rubicam International, Inc.
Client: Puerto Rican Rums
If Augustin Fresnel's idea is worth the paper it's printed on...

Art Directors: Ralph Moxcey
Jim Witham
Designers: Ralph Moxcey
Jim Witham
Artist: Terry Walker
Photographer: Frank Foster
Copywriter: Nelson Lofstedt
Agency: Humphrey, Browning, MacDougall
Client: S. D. Warren Paper Company

Art Directors: Matt Basile
Jerry Sandler
Designers: Matt Basile
Jerry Sandler
Photographer: Howard Krieger
Copywriter: Greta Basile
Agency: Young & Rubicam International, Inc.
Client: Simmons
When you can ordain all the burdens and pleasures of life, that is called strength.

Talyn
Art Director: Mike Withers  
Designer: Mike Withers  
Photographer: Ernst Haas  
Copywriter: Joy Golden  
Agency: DKG Inc.  
Client: Talon

Art Director: Robert Rytter  
Designer: Robert Rytter  
Photographer: Joel Carl Freid  
Writer: Albert Schweitzer  
Client: Joel Carl Freid

Art Director: David Lartaud  
Designer: David Lartaud  
Photographer: David Lartaud  
Client: Pickwick International, Inc.

Art Director: Bob Ciano  
Designer: Bob Ciano  
Photographer: Pete Turner  
Client: CTI Records

Art Director: Bob Ciano  
Designer: Bob Ciano  
Photographer: Pete Turner  
Client: CTI Records

Art Director: Bob Ciano  
Designer: Bob Ciano  
Photographer: Pete Turner  
Client: CTI Records
Advertising, Promotion Photography/Color

Art Directors: Don Weller
Dennis Juett
Designers: Don Weller
Dennis Juett
Photographers: Don Weller
Dennis Juett
Copywriter: Edmund Waller
Agency: Weller & Juett Inc.
Client: Koltun Brothers

Designer: David Hedrich
Photographer: David Hedrich
Client: David Hedrich Photography

Art Director: Guglielmo Nardelli
Designer: Guglielmo Nardelli
Photographer: Guglielmo Nardelli
Client: Nardelli Photography
IBM in Westchester—The Low Profile Of the True Believers
By Hank Whittemore

"...IBM is almost invisible, but it has enormous impact on the suburbs and upon the lives of its own employees..."

Since 1949, when General Electric offered Westinghouse ten New York area family offices of IBM's, the company has grown from one in the very heart of Manhattan to the sprawling Westchester headquarters. At the IBM Center in White Plains, the company has a total of 180,000 square feet of office space, including the IBM Data Processing Corporation and the IBM Corporation. IBM's corporate headquarters in New York City are now just a memory, as the company has moved to Westchester. The IBM Center is the centerpiece of the IBM campus, which includes a large number of buildings throughout the area. The company has grown from one employee in 1949 to about 7,000 today, and the IBM campus is now one of the largest in the world. The IBM Center is a symbol of IBM's commitment to the community and its employees. The company has always been committed to the community, and its employees are encouraged to volunteer their time and expertise to help others. IBM is committed to being a good corporate citizen, and its employees are proud to be part of a company that makes a difference in the world.
THE CRITIC AS HOUSEGUEST

I would not dream of accepting an invitation to Producer X's culturally impoverished home. But a playhouse is not a home.

RECIPE FOR A POLITICAL RESTAURANT

- If you like your Pom and pine-shaded lights give the room a classy trim. Will Jimmy's menu stick an institution?
HOW TO RUN A KITCHEN

Third of a series on the kitchen: How to make it work, how to work in it—and how to get out of it in a hurry when you want to. This article will help you face the challenge of keeping a kitchen clean.

A shining-clean, spaciose kitchen is the only suitable setting for food preparation. But keeping this action-packed room clean every day presents certain special challenges. As part of a continuing series on how to run a kitchen—without its entirely running you—Redbook has prepared a guide to the most efficient and painless ways to keep kitchens clean.

Our cleaning guide covers a range of the materials, surfaces and equipment found in most kitchens: the kind of care they need, daily and periodically, to keep them at their peak of good looks and efficiency.

The sink. For marbled-ensilled sinks, use the mildest, least- abrasive cleaning method that works. Harsh cleaners eat away the surface gradually, leaving pits and warps in the surface that in turn must be treated with a harsh cleanser to keep them from being removable. To clean a porcelain sink in good condition, apply a liquid light-duty dishwashing detergent and rub with a soft cloth or sponge. Scrub stubborn stains with a mild cleanser. For a sink already rough or stained, use the mildest cleanser that will work to remove stains and make the sink look clean. Stainless-steel sinks need more cleaners. Wash them with a sudsy soft cloth or sponge and then rinse well with clear water. To prevent water spotting, particularly in hard-water areas, wipe the sink dry with a cloth or paper towel. Use the same method of washing, rinsing and drying on all chromium trim.

Countertops. Plastic laminates used on tables, cabinets and countertops are heat and stain-resistant but are not indestructible. The care you give them is as important as the cleaning. You should not set a hot pot on them, use them for a cutting board or scratch with harsh cleaners. Any of these practices will mar the surface and make it more susceptible to staining. To protect this kind of surface and make it a snap to wipe clean, apply one of the self-cleaning waxes designed for kitchen use. Or use a spray cleanser made for cleaning laminated surfaces. If a slight stain remains, it often will disappear after a few days. If a stain persists, treat it in one of the following ways:

1. Pour a small amount of liquid chlorine bleach onto the stain and let it stand for a few seconds and then rinse it off. Rinse the spot with a detergent—water solution and wipe it dry.
2. Pour a small amount of rubbing alcohol (70proof) onto the stain and let it stand for one minute in “30°” the stain free from the surface. Then pour a small amount of liquid chlorine bleach on this area to remove the color of the stain. Let the bleach stand for a few seconds or more, until the stain disappears (but never let it stand more than five minutes); then wipe up the liquid with a sponge or cloth. Rinse with detergent and water and wipe dry. Rinse the treated area.

Lindgren countertops, like lindgren floors, look better and are easier to keep clean if they are protected with a wax. Between periodic sealings, a lindgren surface needs only daily wiping with a damp or soapy cloth.

Ceramic tile or stainless-steel countertops are easier to maintain. Wipe them with a damp or soapy cloth, then a dry one. Liquid glass-ceramic countertops or inserts, which are mapped enough to withstand knife blunting, hard knocks and bubbling hot pots, can be cleaned with a damp cloth or when necessary for a stubborn sticky spot, cleaning powder.

Wooden work surfaces such as a counter insert, dishwashing top, cutting board and butcher-block table should be wiped clean with a damp cloth and then wiped dry. Neither soak them with water nor let liquid spills remain for any length of time or you will damage the wood. More serious than rubbing them with liquid detergent and very hot steel wool. Then wipe with a damp cloth, followed by a dry one. Lubricate the wood occasionally by rubbing it with a little mineral oil.

Cabinets. Wash metal and plastic laminate cabinets with a solution of all-purpose cleaner and water. Use a lather-free sponge cleaner if the surface has a textured finish. (Continued on page 38)

Editorial Art/B/W

732
Art Director: William Ciano
Designer: Bob Ciano
Artist: Bob Zoell
Editor: Sey Chassler
Publisher: McCall's Corporation
Redbook

733
Art Directors: Milton Glaser
Walter Bernard
Designers: Milton Glaser
Walter Bernard
Artist: Robert Grossman
Copywriter: Nicholas Pileggi
Publisher: New York Magazine
What to Do If You're Fired

Losing a job is a brutal shock. Just if you keep your head or the trashy essential you can probably overcome the damage. So, don't panic, don't keep your head, don't try to work for a long time, don't try to find a new job, don't try to do anything. Just take a deep breath, calm down, and make a plan. Here are some steps you can take:

1. Gather your belongings. Make sure you have all your personal items, documents, and any other belongings you may need.
2. Send a thank-you note. Write a thank-you note to your former employer, even if you fired them. This can help you maintain a professional relationship.
3. Look for new job opportunities. Start searching for new job opportunities immediately. Look for positions that match your skills and experience.
4. Consider a temporary job. If you can't find a permanent position right away, consider taking a temporary job. This can help you gain additional experience and skills.
5. Keep your options open. Don't limit yourself to one type of job or industry. Be open to exploring new opportunities and considering different types of work.

Remember, you may feel overwhelmed and unsure of what to do, but taking these steps can help you overcome the shock and start building a new career.
740 Gold Award
Art Directors: Milton Glaser
Walter Bernard
Designers: Walter Bernard
Rochelle Udell
Artists: Paul Davis
Mark English
Burt Silverman
Publisher: New York Magazine

741
Art Director: Neil Shaker
Designer: Neil Shaker
Artist: Rogers Hane
Publisher: Saturday Review
Saturday Review of the Arts

742
Art Director: John B. Mastrianni
Designer: John B. Mastrianni
Photographer: James Smith
Copywriter: Marilyn Van Saun
Agency: Aetna Life & Casualty
Client: Driver Education Services
Magazine
743

Art Director: Arthur Paul
Designers: Arthur Paul
Tom Staehler
Artist: Charles Bragg
Publisher: Playboy Enterprises, Inc.
Playboy Magazine

744

Art Director: Dick Hess
Designer: Marileen Adlerblum
Artist: Edward Sorel
Publisher: United Nations Assoc.
Vista
Agency: Richard Hess Inc.

745

Art Director: Arthur Paul
Designers: Arthur Paul
Fred Nelson
Artist: Roy Carruthers
Publisher: Playboy Enterprises, Inc.
Playboy Magazine

746

Art Director: Alvin Grossman
Designer: Modesto Torre
Artist: Roger Hane
Publisher: McCall Publishing Company
McCall's Magazine
riviera idyl

who was the mysterious old clown whose comedy had made two grown-up children happy?

By William Fifield

Early one morning I took a leisurely walk in the downslope. I came across an abandoned quarry in the hills, tumbled with yawning, cavernous, and I saw a beautiful, well-kept garden* set against the sky of a clear day. A mistdmblle covered the ground like a blanket. The smell of dampness and the sound of leaves rustling in the wind filled my nostrils. I sat down on a rock, half-lidded, and reached Vendramino's for two aperitifs. The sun, the seacoast, and the sea make for perfect happiness. I was happy, and who am I to say?
GOD IS A VARIABLE INTERVAL

This distinguished, genteel man has aorison—baby pigeons, tomorrow the world...
753
Art Director: Ed Bianchi
Designer: Ed Bianchi
Artist: Ted Lodigensky
Copywriter: Chet Lane
Agency: Young & Rubicam International, Inc.
Client: Eastern Airlines

754
Art Director: Ford, Bryne & Brenan Staff
Designer: Ford, Bryne & Brenan Staff
Artist: Wally Nebbart
Agency: Ford, Bryne & Brenan
Client: Insurance Company of North America

755
Art Director: Dolores Guzdzin
Designer: Dolores Guzdzin
Artist: Gilbert Stone
Agency: National Broadcasting Company
Client: National Broadcasting Company

756
Art Director: Jim Ublir
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Copywriter: Mabey Trousdell
Agency: Foote Cone & Belding, Inc.
Client: International Harvester

757
Art Director: Lou Dorfsman
Designers: Lou Dorfsman
Ira Teichberg
Artist: John Alcorn
Copywriters: Lou Dorfsman
Peter Nord
Agency: CBS/Broadcast Group
Client: CBS Television Stations Division

758
Art Director: Frank Biancalana
Designer: Frank Biancalana
Photographer: Tim Lewis
Copywriter: Ethan Revisin
Agency: Lee King & Partners
Client: GATX
After they learn to spell CAT

Who's going to teach them to THINK?
Behind every great furniture design is a great furniture designer, or reasonable facsimile thereof.
Advertising, Design Art/Color

Art Director: Mike Gaines
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: Mabey Trousdell Inc.
Client: N.F.L. Properties

Art Director: Henry Epstein
Designer: William Duevell
Artist: Fred Otnes
Copywriter: Joel Cohen
Agency: ABC Art Department
Client: ABC News

Art Directors: Barry Kaufman
             Richard Lomonaco
Designers: Barry Kaufman
           Richard Lomonaco
Artist: Fred Otnes
Photographer: Morecraft/Oliwa
Agency: Communications Quorum, Inc.
Client: United Jewish Appeal

If you will it, it is no dream.
—Talbot Hart
772
Art Director: Mike Gaines
Designer: Mabey Trousdell
Artist: Mabey Trousdell
Agency: Mabey Trousdell Inc.
Client: N.F.L. Properties

773
Art Directors: Barry Tucker
Ernie James
Designer: Ernie James
Artists: Barry Tucker
Ernie James
Ray Condon
Editor: George Doszla
Agency: Tucker & James
Client: Sandoz Australia Pty. Ltd.

774
Art Director: David Krieger
Designer: David Krieger
Artist: Tim Lewis
Agency: Davis Fried Krieger Inc.
Client: Chess/Janus Records

775
Art Directors: Frank Perry
Art Christy
Designers: Frank Perry
Art Christy
Artist: Gordon Kibbee
Copywriters: Frank Perry
Mitch De Groot
Clem Bittner
Art Christy
Agency: Fuller & Smith & Ross Inc.
Client: Mobil Oil Corporation

776
Art Directors: Frank Perry
Art Christy
Designers: Frank Perry
Art Christy
Artist: Ettienne Delessert
Copywriters: Frank Perry
Mitch De Groot
Clem Bittner
Art Christy
Agency: Fuller & Smith & Ross Inc.
Client: Mobil Oil Corporation
Once we get to the root of your problem, we go out on a limb.
Advertising, Design Art/Color

777
Art Director: Walter Kaprielian
Designers: Harold Florian
Joel Benay
Walter Kaprielian
Artist: Push Pin Studios
Copywriter: Richard Seideman
Agency: Ketchum, MacLeod & Grove, Inc.
Client: General Foods

778
Art Directors: Frank Perry
Art Christy
Designers: Frank Perry
Art Christy
Artist: Don Ivan Punchatz
Copywriters: Frank Perry
Mitch De Groot
Clem Bitter
Art Christy
Agency: Fuller & Smith & Ross Inc.
Client: Mobil Oil Corporation

779
Art Director: Ed Thrasher
Designers: Chris Whorf
John Casado
Barbara Casado
Artist: Don Ivan Punchatz
Client: Warner/Reprise Records

780
Art Director: Frank Biancalana
Designer: Frank Biancalana
Artist: Charles White III
Copywriter: Ethan Revis
Agency: Lee King & Partners
Client: GATX

781
Art Director: Frank Biancalana
Designer: Frank Biancalana
Artist: David Wilcox
Copywriter: Ethan Revis
Agency: Lee King & Partners
Client: GATX

782
Art Director: Frank Biancalana
Designer: Frank Biancalana
Artist: Paul Davis
Copywriter: Ethan Revis
Agency: Lee King & Partners
Client: GATX
You can't tell a tiger by his stripes.

Picking an airline for its food is like picking a restaurant for its flying ability.

Art Director: Bob Steigelman
Designer: Bob Steigelman
Artist: Paul Davis
Copywriter: Ray Dempsey
Agency: Young & Rubicam International, Inc.
Client: New York Telephone

Art Director: Tom Gilday
Designer: Tom Gilday
Artist: Arnold Varga
Copywriter: Joyce Spetrino
Agency: Griswold-Eshleman Co.
Client: Penton Publishing Co.

Art Director: Amil Gargano
Artist: Rick Meyrowitz
Copywriters: Jim Durfee
Bob Kaplan
Agency: Carl Ally Inc.
Client: Pan American Airways

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

787
Art Directors: Gene Brownell
John C. LePrevost
Designer: John C. LePrevost
Artist: Marilyn LePrevost
Photographer: Gene Brownell
Agency: Gene Brownell Studio
Client: Shelter Records

788 Gold Award
Art Directors: Howard C. Grant
Richard P. Ritter
Designers: Howard C. Grant
Richard P. Ritter
Photographer: Ryszard Horowitz
Copywriter: Diamond Information Center
Agency: N. W. Ayer & Son, Inc.
Ayer Design
Client: De Beers Consolidated Mines, Ltd.
You're a Thoroughbred and today you're going to race in New York.
All that breeding, all that training helped make you fast enough to run at Beautiful Belmont Park.
And those people relaxing in the stands are here to watch you run.
Good luck.
FILMS AND TELEVISION

Station I.D.'s
Station or Network Promotions
Program Promotions
Station IDs

791
Art Director: Lou Dorfsman
Designer: George McGinnis
TV Directors: Lou Dorfsman
George McGinnis
TV Producer: George McGinnis
Production Company: Edstan Studio
Agency: CBS/Broadcast Group
Client: CBS Television Network

CBS 'Eye' Logo
5-second
MUSIC ACCOMPANIES THE ART
**The Freeloader Analyzed**

60-second

PSYCHIATRIST'S OFFICE, PATIENT LYING ON COUCH

DOCTOR: This guilt . . . you feel it only in the evening?

PATIENT: I think so.

DOCTOR: How do you spend your evenings?


DOCTOR: Very interesting.

PATIENT: Why?

DOCTOR: They're all public television programs?

PATIENT: Well, sure. That's my favorite station.

DOCTOR: May I ask you a very personal question?

PATIENT: How personal?

DOCTOR: Have you sent a check to your public TV channel?

PATIENT: Well, no. Most of my extra money is spent on this couch.

DOCTOR: Yes, I know. But it's quite possible that your guilt stems from watching public TV programs and not helping to pay for them . . . Face it: You're a free-loader!

(SFX: "BOING!")

ZOOM IN ON PATIENT'S FACE . . .

THE "BELL" HAS RUNG IN HIS HEAD

PATIENT: Am I cured?

SUPER: SEND US A CHECK, OR A NOTE FROM YOUR DOCTOR.

**Keep Television Beautiful**

60-second

**May Is Bustin' Out All Over**

60-second
Station, Network Promos

793
Art Director: Ted Andresakes
Designer: Ted Andresakes
Artist: Ted Andresakes
TV Director: Karl Fischer
Production Company: Pumpernickel Inc.
Agency: CBS/Broadcast Group
Client: CBS Television Network

CBS Christmas Deer
20-second
MUSIC ACCOMPANIES THE ART
794 Gold Award
Art Director: Barry Vetere
Copywriter: Jan Zechman
TV Director: Joe Sedelmayer
TV Producers: Jan Zechman
Barry Vetere
Production Company: Sedelmaier Film Productions, Inc.
Agency: Zechman Lyke Vetere, Inc.
Client: KMOX-TV

Bob Buck
10-second
OPEN ON BATHROOM. BOB BUCK ENTERS. WALKS JAUNTILY TO SINK, UP TO MIRROR
ANNCR. (VO): We've always insisted on 24 hour-a-day sportscasters.
BUCK PICKS UP TOOTHPASTE TUBE AND HOLDS IT LIKE HAND MIKE
BUCK: (A LITTLE LIKE HOWARD COSELL) Hello sports fans!
IN HIS ENTHUSIASM, BUCK SQUEEZES THE TOOTHPASTE ALL OVER HIS HAND AND PAJAMA TOP
ANNCR. (VO): What have we done?
SUPER: NEWS SERVICE 6 & 10 P.M.

Jim Bolen
10-second

Max Roby
10-second

Tom Jones
10-second
Program Promos

795
Art Director: Morton Goldsholl
Copywriter: Jerry Chodera
Designer: Morton Goldsholl
Cameraman: Tom Freese
TV Director: Morton Goldsholl
TV Producer: Jerry Chodera
Production Company: Goldsholl Associates
Agency: Campbell-Mithun, Inc.
Client: Accent International

The Honeymooners
5-minute

SCENE 1: INTERIOR AL AND GERT'S SMALL APARTMENT, 1890 CONVERTED BROWNSTONE, SEEDEY. MID MORNING. CU CHUBBY HAND AND NEWSPAPER. HAND GROPS FOR CAN OF BEER. AL DRINKS

SCENE 2: GERT, NEWLY-WED, AL'S MATE, CHUBBY, LOVABLE. ENTERS LIVING ROOM FROM KITCHEN IN ROBE AND CURLERS. THEY LOOK AT ONE ANOTHER, BORED

SCENE 3: MONTAGE CUTS: AL AND GERT AROUND APARTMENT, AIMLESSLY LOOKING OUT OF WINDOW AT BRICK WALL

SCENE 4: GERT TURNS ON RADIO. IT WON'T PLAY. A WHACK
(SFX: NEWS PROGRAM COMES ON)
(SFX: AL BELCHING FROM BEER)
SHE SIP COFFEE
(SFX: RADIO PLAYS ACCENT JINGLE)
GERT LOOKS AT AL. (EYES GET SOFTER)

SCENE 5: FANTASY MONTAGE: LS, SLOW MOTION SKY, AL RUNNING, ARMS OUTSTRETCHED TO SCREEN CUT TO APARTMENT, AL GETTING INTERESTED IN GERT
MONTAGE: GERT RUNNING TOWARD CAMERA, ARMS OUTSTRETCHED, HAPPY. BACK IN APARTMENT AGAIN, THEY COME CLOSE TOGETHER

SCENE 6: MORE FANTASY MONTAGE
MORE SCENES IN APARTMENT WHERE THEY NUZZLE, PLAY HANDS, GETTING CLOSER

MANY INTER-CUTS UNTIL IN APARTMENT THEY AT LAST ARE SO CLOSE BELLIES COLLIDE. THEY BOUNCE BACK, EMBRACE MADLY

SCENE 7: (SFX: FIREWORKS)
BOLD COLOR FIREWORKS FINISH
796
Art Director: Lou Dorfsman
Designers: Lou Dorfsman
George McGinnis
TV Directors: Lou Dorfsman
George McGinnis
TV Producer: George McGinnis
Production Company: Edstan Studio
Agency: CBS/Broadcast Group
Client: CBS Television Network

Thursday Night Movie
30-second
MUSIC ACCOMPANIES THE ART
Program Promos

797
Art Director: Lou Dorfsman
Designers: Lou Dorfsman
George McGinnis
TV Directors: Lou Dorfsman
George McGinnis
TV Producer: George McGinnis
Production Company: Edstam Studio
Agency: CBS/Broadcast Group
Client: CBS Television Network

Late Movie Opening
38-second

MUSIC ACCOMPANIES THE ART
Art Director: Lou Dorfsman
Designers: Lou Dorfsman
George McGinnis
TV Directors: Lou Dorfsman
George McGinnis
TV Producer: George McGinnis
Production Company: Edstan Studio
Agency: CBS/Broadcast Group
Client: CBS Television Network

Sunday Movie
38-second
MUSIC ACCOMPANIES THE ART
J.T.
24-second

IN THIS TITLE SEQUENCE FOR A SERIES, THE CAMERA FOCUSES THROUGHOUT ON A SOLE SMALL BOY IN HARLEM. HE IS PREOCCUPIED DRAWING HIS INITIALS, J.T., ON A CLOUDY, WINTRY WINDOW

WOMAN'S VOICE (CALLING EXCITEDLY): J.T...J.T...

J.T. QUICKLY RUBS THE WINDOW CLEAR, REVEALING AN ENDEARING, EXPECTANT FACE

FINISH CLOSE
THE ART DIRECTORS CLUB
Words between the outgoing

With the creative partnership of the Art and Copy Clubs in a new Show this year, a new significance has been brought to The Art Directors Club’s awards system that records the good and great work done over the past 52 years. The history of the creative forces involved in our business is contained in our 51 awards show annuals and has helped inspire the people in our business to produce work of which we all can be proud.

The inception last year of The Art Directors Hall of Fame has awakened in us the need to understand the past and to study and know the great pioneers of our crafts. The history of design in our country has generally been neglected and, with the continuing research into people deserving of our Hall of Fame, our Club can teach and give incentive to the new talent continuously coming into our business.

The better an art director searches and understands the past, the better an art director he or she can become.

Along with that search, from 1971 to 1973, The Art Directors Club has been involved in making important changes in direction. One of the Club’s most important functions was and will remain our awards show, but the understanding that our membership can influence and cause progressive change in our business and in our educational system sets us on a path that can make The Art Directors Club take its rightful place as the most meaningful professional club in the world.

The vast majority of the membership (now happily with the beginning of an influx of women) wants our club to be more than a meeting place with a bar, to do more than give an occasional scholarship. Last year’s “Making New York Understandable” show, lauded by Ada Louise Huxtable for its foresight, was an initial way of “getting our feet wet” in trying to help solve the problems of our city. With the aid and partnership of The Copy Club, we can even do more to help make our business one that does credit not only to ourselves, but brings honor to those who want to work in our business and lead useful, creative lives.

Our new President is Herb Lubalin—one of the great pioneers in the graphic arts and a man who knows how to get things done. He and a gung-ho executive committee, along with the Club’s advisory board, want and need the involvement of every member to keep the Club going in the right direction.

Nothing much nicer could happen to The Art Directors Club than to have Herb Lubalin and his new board at the helm. Give em’ hell, Herb!

George Lois
and the incoming presidents.

Them's kind words, and it has always been my feeling that the membership has never realized, or understood, its potential as a force for the social good.

This membership comprises more talent and more creativity, more ability to influence people and make them react than any other creative group I know of.

If all this affluence of ability could be harnessed for the betterment of social conditions in such areas as communications, education, living conditions, environmental conditions, philanthropic activities and—even in making each other better people by closer personal relationship—all of us would be the happier for it.

I'm glad to say that, during the past two years, the gap between promises and delivery has narrowed and the dynamism of this club has accelerated under the direction of George Lois and an admirable executive board. Because of an attempt to change the attitude of the club from that of a professional social organization to one that can play a more significant role in our society, a certain amount of controversy has come about, which is always inherent when new, untried ideas are explored. I am fully in support of these programs and will try my best, as the incoming President of the New York Art Directors Club to implement that which has already been started. It's my hope to add a few ideas of my own and those of the incoming board, a selection of talent I feel honored to be working with.

Additionally, I plan to call on the full membership to become participants rather than spectators. If every member contributed just a few hours of his time during the course of a year, the synergistic result could be overwhelming.

In brief, try to stop thinking of us as an organization that concentrates its total activity towards an exhibition—however good—a conference and an annual book extolling our glory—however unpretentious—as individuals in the fields of advertising and editorial art and design, and start thinking of us as an organization with the obligation to try to influence properly, people in the matters of government, education, business—our own profession. And, also, all those so-called “little people” out there who find it difficult to talk to one another.

If you're in sympathy with the direction we're taking, let us know about it. We want to hear from you. We can sure use all the help we can get. If you disagree, let us know that, too. We'll get together and talk about it. A fair exchange is never any robbery.

Herb Lubalin
The One Show

At the One Show exhibition, Olivetti Building, New York City.

The One Show Credits

Staff Assistants: Melissa Merkling, Wendy Smith, Glenda Spencer, Jackie Weir
The One Show Call Pencil Concept: Alan Peckolick, Peter Nord
The One Show Medal: Kurt Weihns, George Lois
The One Show Certificates: Kurt Weihns
Olivetti Building Exhibition: Kenneth Walker Design Group
   Dorothy Schuster, Project Director
Hanging Committee: Kurt Weihns, Chairman
   George Lois, Charlie Rosner, Dorothy Schuster
TV Editor: Robert Smith
Radio Editor: The Mix Place
Data Processing: AMIC
TV Judgings Location: CBS, MPO Videotronics
Radio Judgings Location: Horn/Griner Productions
Awards Ceremonies: Shep Kurnit, Chairman
Photos: Jim Demetropoulos, Joe Corto
A first event in the City. The proclaiming of "Communications Week." At the signing (from l.): councilman-at-large Kenneth Haber; in-coming ADC president Herb Lubalin; "Inside New York" conference chairman David Enoch; out-going ADC president George Lois; One Show Awards Dinner chairman Shep Kunit; Copy Club president Ed McCabe; Advertising Age Creative Workshop director Bob Heady. Front and center: New York City Mayor John V. Lindsay.

Editor's note: This report covers activities from 1971 through 1973—with projection into 1974 activities.
This year’s conference was designed to continue an idea that was started last year, bringing together people from all over the country and the world to visit over 100 of New York’s most influential communicators. Groups of 6 to 15 visitors traveled around New York from office to office and spent an hour to an hour and a half with each host.

For the first time, Advertising Age held its Creative Workshop in New York City and for the first time, The New York Art Directors Club and Advertising Age joined together for a full week of communications programs. The Ad Age workshops ran from Monday to Thursday morning. The Wednesday workshops were coordinated with The Art Directors Club. Thursday and Friday were the visits to New York’s offices.

The best way that one can assess the real value of this conference is to have been a visitor or a host. Being chairman this year gave me the opportunity to witness unanimous enthusiasm (visitors’ and hosts’).

Unfortunately, this enthusiasm does not always last beyond the actual experience. For this reason I feel we should continue to meet, exchange ideas, find out why we do things the way we do, explore problems of morality in advertising, budget problems, the attitude of the consumer, how to improve our profession and what part communication plays in our lives (for communication is “the essence of being human”).

In fact, the “Inside New York” visits concept is so valuable I think New Yorkers should do this several times a year—among themselves.

The participation of the hosts helps to reinforce my belief in the validity of conferences which provide such personalized meetings.

David Enock
Art Directors 18th Communications
Conference Chairman
If the bus I get on gives me more Peter Max than destination or route information or just plain service, then I've really got a problem.

If the front pages of our dailies tell us about 000,000 of this and 000,000 of that and 000,000 of deaths and 000,000,000 of dollars and we can't comprehend the 000,000,000s, then we've all got a problem.

If you can't find a bathroom in Central Park or you don't know where to get (simply) a drink of water in New York on a hot day, then we're lost in more ways than one.

The more we learn, the more complex our society becomes. The more we develop our tools of communication, the harder it gets to make things clear. The decay of the city increases as it becomes less understandable to its citizens. Even that half-compliment, "It's a nice place to visit, but—" may no longer apply to New York.

Those of us who live and work in this growing confusion of a city can't sit back and expect a mayor or a governor or more policemen to solve our problems; particularly if we are art directors and designers and writers and photographers and filmmakers—i.e., communicators. We're the ones who must face up to the responsibility of relating our work to the lives we live and the life we observe around us. We must apply our skills and tools to the job of giving form and order and meaning to urban processes. By making the city even a bit more understandable, we make it a bit more livable.

Efforts in this direction were presented in a major exhibition—"Making New York Understandable" at the New York Cultural Center. These ideas and solutions comprised part of our 17th annual communications conference.

Going to Paris won't make you a better artist, chatting in pubs won't make you a better novelist, and going to communications conferences won't make you a better communicator. What may is doing your thing where you live. So that's what we decided to do in New York. We thought we and everybody else in the city would benefit if we could come up with just a few good ideas that would help make New York understandable.

There was much enthusiasm for the project and lots of excited talk about it. Over a period of months I talked with a couple of hundred art directors and designers, and quite a bit of literature was issued on the subject of the kinds of contributions the communicator could make to clarify public information, etc. After all, that's supposed to be what it's all about. Except that when the show date drew near, only a few ideas had been completed by Club members.

Believing the overall concept to be important and viable, we went out looking for solutions beyond the membership and found that many already existed or were in the works, often in unexpected places. So, welcoming ideas from everyone, we put together a sort of starter set. In any event, it was the first show where communicators applied their skills in this area.

We hope the ideas interest you. More importantly, we hope they spur you to some kind of action on your own toward making your own hometown understandable, whether it's New York or anywhere else.

You know, if life is the real issue, it could be that the real hope for all our lives is in making use of the powers we already have.

William McCaffrey
Art Directors 17th Communications Conference Chairman

P. S. Since these events took place it has become increasingly clear that the lack of information being made public can affect all of our lives gravely. This was only a beginning.
Nevertheless, the kind of understanding that the exhibition at the Cultural Center seeks is both laudable and logical. It takes the form of a sampling of the devices used to give information about the city to city dwellers—to clarify their surroundings, to aid them in their daily lives, to reveal the city's services and form. It proceeds from basic graphics—in posters, street and subway signs, publications and films—to the necessities and amenities of public transportation and vest pocket parks, right up to the Olympian manipulations of the environment by planners in new-towns-in-town such as Welfare Island and Battery Park City.

The range is from the direct guide, as maps, to methods of making the city more livable and workable, as in the currently stalemated proposal for a Madison Avenue mall. There are models, photographs, films and books, and even a copy of New York's Master Plan.

The exhibition was conceived and assembled by the Art Directors' Club, in connection with its 17th annual communications conference, held in New York from Sept. 6 to 8. The idea came from William McCaffery, program chairman of the conference. Material included is the work of Art Directors' Club members and other designers, writers, filmmakers, architects, and planners, all with a stake in making the city visible, comprehensible, or better in some way.

"The decay of the city increases as it becomes less understandable to its citizens," Mr. McCaffery says. The entrance wall label calls for the city's "communicators" in visual and verbal fields to address themselves to the problem of communication between the citizen and his habitat.

The show, necessarily spotty because of its scope, is cheerful, even optimistic. But something else emerges from the casual assemblage of plans and projects. It goes beyond the pleasant, rational novelty of the model of the Prattaxi developed by Pratt students, or the Ginkelvan by Van Ginkel Associates for the city's Office of Midtown Planning and Development, or the promise of subway sense and style emerging from MTA chaos by MTA con-
consultants Unimark International, or the eloquent plea for the care and handling of city trees by landscape architect Robert Zion.

Assembled in the most offhand way is the most solidly impressive evidence of the planners' work in New York on a very large and sophisticated scale, almost all in construction now.

The Bedford-Stuyvesant superblock, by landscape architect M. Paul Friedberg and Associates and architect I. M. Pei and Partners, is a completed and successful experiment in bringing urban amenity to the ghetto slums.

The Harlem River Bronx State Park, a 65-acre project of recreational open space with housing, schools, shops, pools, gyms, athletic fields, amphitheater, and marina, by Friedberg and Davis, Brody Associates, is currently rising on a desolate industrial riverfront site. The client is the State Park Commission for the City of New York.

Battery Park City, a 91-acre new community for 55,000 residents, designed by the team of Philip Johnson and John Burgee, Harrison and Abramovitz, and Conkin and Rossant, with active handholding by the city's planners, is going ahead now, under the auspices of the Battery Park City Authority.

Welfare Island, master-planned by Johnson and Burgee, with all of its well-aired troubles, has still managed to break ground for housing. With Ed Logue, a man of steely commitment and impressive achievement heading the State Urban Development Corporation, its construction is no real gamble.

In one of the most curious understanding gaps of all, New Yorkers fail to grasp that these massive schemes are going ahead; that these things are actually happening. Brought up on paper plans and no action, the people and the media maintain habits of easy cynicism.

* * *

The exception is the young. Raised on science fiction and the moon, in a world where anything can, and does, happen, their reality is broader. They carry the badge of New York cynicism like a cheerful flag, but they accept what their elders reject.

* * *

The day we visited the show, a high-school class on a cultural outing suddenly brought the galleries to sharp life, their reactions instinctive, totally New York. The girls, to a Ms. teetered on four-inch platform soles, with fingernails of black, silver and dried blood. The boys vied in rainbow sneakers. They didn't bother with wall labels. They wrote their own script.

"Welfare Island?" (Granny glasses, wide cuffed pants.)

"Is that what they're making now?" (Broad-brimmed black hat and glasses, six-inch cork platform soles.)

"You mean just for welfare recipients?" (Jean Harlow hairdo and blouse, rhinestone pin, wedgies.)

"Don't be crazy; it's the city of the future." (White stocking cap, jeans, red-white-and-green sneakers.)

"It's going to be our city?" (Purple body shirt, red-white-and-blue sneakers.)

"Sure. But don't worry about it. You'll be dead." (Hair and Aquarius deshabille.)

Laughter. (All.)

All they really underestimated was the time it would take, but then, time is notoriously long for the young. We give it 10 years, and we expect to be around. The big dreams are the most real thing about this unreal city these days. They have the substance of money, law and steel. If there is another lesson in the show, it may be that it is easier to build immense, planned developments than to get a rational taxi or a clear street sign. We do the hard things first.

In New York, in fact, we only do the impossible. Understand a city like that?

Ada Louise Huxtable

"Making New York Understandable" credits Exhibition: David Enock Photos: Ernie Costa
PUTTING YOUR MONEY WHERE YOUR MOUTH IS

If we are to influence and improve the quality of work, it really begins with what we do for the kids. Kids are disturbed about corruption in high places, disillusioned about our commercial society in general. Sixty percent of the people in a Harris poll believed that this corruption was a fact of life. Yet old people have been bellyaching about the kids. Everybody promises. Nobody seems to be telling it straight.

The point is—we can put our money where our mouth is. For this reason, the ADC in very recent years has increased its Scholarship Fund activities, finding money to give to talented and needy kids so that they can enter the field. The emphasis has been on the underprivileged. The record includes some innovations.

The Fund as an independent corporation was so organized due largely to the prescience of Arnold Roston a decade ago (he is still its active president). Traditionally, the ADC has given to young people over the years, but the Fund put it under one umbrella. Fund directors this year, who add their names to a prestigious list, are Dave Epstein, Marilyn Hoffner, George Lois, Herb Lubalin, and Arnold Roston.

Scholarship winners at ceremonies with Arnold Roston, George Lois, Joseph Papp.

For the directors it's engrossing but time-consuming work to select scholarship applicants. It means going to student exhibitions, corresponding with art and regular high schools, and then later reviewing portfolios.

This is from recent Annual Scholarship reports:
☐ The ADC Fund was among the first to come to the aid of the New York Public Library—to fight against its curtailment of services. (The Government had pledged monies if professional organizations would assist.) The ADC donated over $3,000 to abate this library crisis. It was an important contribution for the Club because of the belief in our role as (simply) a 'citizen' of the City.
☐ Money was given to promising young people to attend Cooper Union, Pratt, Cornell, Parsons, SVA, and other schools. Of the 14 scholarship recipients, nine happily were women (thus the Club could do its small bit to even the sex ratio among a.d.s). The recipients: Julie Baron, Donna Chapin, Doris Chin, Ruth Fanelli, Diana Farrell, Talita Long, Jussara Luz Padilla, Joseph McDermott, Nancy Rapoport, Alex Rosenberg, Gale Saddy, Percy Scott, Stewart Suskind, Peter Voorhies.

Now how is all this money raised? Mostly through hounding companies, magazines, etc. Contributions don't, of course, always come with groans—agencies, art and type studios, and individual members have given generously out of their hearts. And, when there's money in the till, the Club donates separately to the Fund. Also, the Club sponsors special fund-raising events. This year, the Club raised close to $600 at its wild and wonderful communications industry preview of "Slither," the first feature made by award-winning commercial director Howard Zief.

To continue the report—
☐ Close to $700 went to the Children's Art Workshop in the Public Theater Building (Joseph Papp's on Lafayette Street). This project, a cooperative venture with Cooper Union, has taken 40 young kids 'off the streets' and put them into graphics. (Not only did the kids buy and renovate a printing press, they're now into filmmaking.)
☐ The ADC answered a call for help from member George Halpern, who is Chairman, Commercial Art Department, N.Y.C. Community College. The problem: poor urban kids just can't afford art materials so they can't do their homework. The Club gave toward their purchase.
☐ The Club helped innovate a new program — giving the seed money for a new Art Therapy Program established by the Philadelphia College of Art in association with Philadelphia hospitals. Its goal: the training of therapists in one of the country's pioneer art therapy degree programs. For some time we have known art can heal. This program—using art to aid the increasing numbers of mentally ill Americans—will combine medicine, education, and art. Today, there only are 235 practicing art therapists. Tomorrow, who knows?

Dave Epstein and Pratt class, ADC.
Education chairman Dave Epstein puts it this way: "What we have been doing is to break with the past to some extent . . . to stimulate more of our own members to 'give a damn' . . . to reassert a proper claim of leadership as far as the schools are concerned . . . it has taken an incredible number of man hours."


This—from the education report:

☐ A new course in art direction—taught by individual members or teams of members—is being devised for this school year at the request of Parsons School of Design. The course should have long-ranging, solid ramifications. (Notwithstanding an excellent education to be gotten in art schools generally beyond the freshman year, Epstein finds a gaping omission in the introduction and history of American advertising and visual communication for first-year students.)

☐ The committee, at the request of some schools and in close liaison with all the schools, is working on formulating core curriculum for students entering the field. Teachers and professionals will give closer consideration to what it is about now—today. Not what it was we got out of school. And, by defining the basic requirements for professionalism, perhaps we can better profile the professional visual communicator for ourselves to contemplate.

☐ A potpourri of activities—hosts at Art Career Day Expositions—pow-wows run by N.Y.'s School Art League. Art Directors, illustrators, architects rap with students, offering counseling and general direction . . . host to on-hand classes from Pratt and N.Y. Institute of Technology . . . host to graduates at special Portfolio Review sessions . . . aid to schools like Haaron High in revamping its publication . . . A sell-out program was an 'Encounter-Dialogue' so successful it will be run yearly. Panels of star talent were challenged by faculty and students. Some of what happened is here.

What is the cultural commitment for the young person entering graphic arts, asked George Sandek, Cooper Union, and David Levy, Parsons.

"Conscience and Standards." George Lois reported the ADC had circulated the Council on Economic Priorities study on corporate ads. CEP's Alice Tepper Marlin said the public's need for truthful information is growing . . . "People in advertising have enormous power—to move clients. They can provide needed facts." . . .

"Graphics Man (or Woman)—a cultural necessity?"—a dialogue to examine the role of the communicator in a society under stress. The panelists did much purging themselves, asking—are we needed, said Epstein . . .

"The Magazine Malaise" encounter.

TV commercials encounter.
ALL ABOUT WOMEN ART DIRECTORS . . . AND OTHER NOTES OF IMPORT ON MEMBERSHIP

If we aren't to be constantly renewed with new and emerging talents—who join because of what we've been up to—then all of this is so much sound and fury.

Happily—we report positive support. In three years, membership has grown close to 600—a mix of a small group of junior members (art directors for a minimum of a year), associates (from related creative areas), and non-residents.

The most important, timely news is about women members. The ADC began an active push for women two years ago (with a "Boy A.D. Meets Girl A.D." bash). A steady push has brought results: women members are up—over 30.

This from Marilyn Hoffner, who is secretary and was one of the earlier women members of the ADC, is a personal perspective on where women stand—for women in the Club and women readers in general: Marilyn remembers it was "big news when Cipe Pineles (now Burtin) became the first female member in the nearly-500 male group in the 50's . . . and feeling daring as the first woman to propose her husband for membership . . ."

"Now we cover every field of design—in key positions at agencies, in publishing, throughout industry. No longer do we handle only feminine accounts, but the fight really isn't over. Our salaries aren't all equal and we still have account execs telling us that the lightline gothic caps and milano roman we plan to use isn't 'masculine' enough. While the a.d. in the next office calmly uses the same types . . . but this too shall pass. And our female membership will grow to reflect our true numbers in the art world."

Membership chairman were (two men) Peter Adler and Eric Gluckman. They and their committees worked hard.

It's been a very good few years.

TOURING SHOWS

Under the auspices of the United States Information Agency, the ADC's Annual Shows of Advertising, Editorial and Television Art and Design have been seen by world citizens of every race and tongue. Yearly, shows are mounted in small museums and galleries, embassies, stores—goodwill ambassadors for that special folk art-science-business known as American advertising and communications. It is interesting to wonder at the high popularity of the touring exhibits. The AD Club of Tokyo ran a double feature—their show and our own last year, attended by over 3,000 in one week. People in Bogota, Budapest, Caracas, Prague, Paris, Paramaribo, Teheran have seen the shows in recent years. The One Show will continue the global tours (in its first two days at the Olivetti Building in New York, no less than six cities asked to have it!).

AD Club of New York shows with AD Club of Tokyo.

HALL OF FAME SPECIAL

Following its exhibit at New York's Cultural Center last September, the first Hall of Fame Exhibition was requested for showing by Syracuse University's College of Visual and Performing Arts—shown at their Lubin House Gallery, New York. This is from their publication honoring Dr. Agha, Lester Beall, Alexey Brodovitch, A. M. Cassandre, Rene Clarke, Bob Gage, William Golden, Paul Rand: "We have often acknowledged the genius of the media man, the art director, for his special cleverness. Today, the art director's success as creative artist, thinker, inventor concerns us." (Cynics of advertising please note.) "They have bridged the gap between art and commerce." . . . Helping the art-going public and educators to bridge the gap, Syracuse plans one-man retrospectives a season on each ADC lamer.

SPEAKER, SPEAKER

What do Judith Crist, New York movie critic, Chico Hamilton, drummer, Immie Fiorentino, lighting impresario, Aaron Burns, type impresario, Jacqueline T. Robertson, Madison Avenue Mall (a project which the ADC supported), Frank Braynard, New York's South Street Seaport, Pat Caufield, photographer-naturalist, Jim Henson, "Sesame Street's" puppets creator, Robert Clive, Life a.d. Gerston Kingsley, Moog fame, have in common? All were guests at Wednesday Speakers Programs—a partial listing at that. The varied programs were arranged by Bert Littmann and Meg Crane. Specials also included incisive panels—
one on "Opening Your Own Business," another on "How Magazine Economies are Affecting Creativity." The new events were part of the Club's expanded concept of exploring all of the disciplines that touch our lives. Evenings there were joint sessions of the American Society of Magazine Photographers and the ADC (sample discourses— "New Communication Between Art Director and Photographer" and "The New Pornography") . . . Tuesday noons Dick Ross' Dixieland Band played and Tuesday evenings the Modern Jazz Quartet . . . And more: "Free Movies" series included a preview of Bob Levinson's feature "Hail to the Chief," non-commercial and public service films by commercial-makers, student films . . . And: Felix Kent, one of the world's legal experts on advertising, ran, for the ADC, the industry's first 'course' on "Creating in the New Climate of Legalism."

MORE FOR SHOW

Bob Ciano, head of Clubhouse Exhibitions, and committee members Len Fury, Harvey Gabor, Carveth Kramer say this activity is ripe for expansion since the ADC space is ideal and not used to maximum. These shows, however, were heavily-trafficked—Arnold Varga (illustrations), Kiyoshi Kanai (type), corporate advertising, posters, selected photographers' works. Upcoming for 1974: Members Painting Show, set for Lever House, and "Freetime Photography Show," (members photos), Nikon House.
THE NEW YORK ART DIRECTORS CLUB

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Ukiyo-e was originally a Buddhist expression translated as "The every day world of sorrows and troubles" emphasizing the transitory nature of human life as opposed to blissful eternal life. As time passed the meaning of the expression changed and its religious and solemn overtones were replaced with a new emphasis on the pursuit of a pleasurable and lighthearted life and an interest in "now." The word ukiyo-e contains three characters. "uki" which means "floating" or transitory" — "yo" signifying "world" and "e" meaning pictures". Translated, ukiyo-e becomes "pictures of the floating world." Today this term is generally applied to the prints and paintings of the latter part of the 17th century through the 19th century that were produced in the area of Edo (today called Tokyo). In its period ukiyo-e also applied to the other popular and stylish fads of the day, and was used as a prefix for activities devoted to daily amusements, whims and pleasures without any concern for tomorrow.

The ukiyo-e artist was the illustrator of his day. He chose his subjects from the theatre, the "pleasure districts" and other everyday scenes. Morunobu (1618-1695) was the first artist to make use of woodcuts as an inexpensive means of reproducing drawings of the contemporary life of the people. The production of color prints flourished in the late 18th century after full range color printing was developed about 1765 and it was no longer necessary to hand color black and white block prints.

The beautiful results obtained by the outstanding ukiyo-e artists such as Harunobu, Shunsho, Kiyonaga, Sharaku, Utamaro, Hokusai, Toyokuni, Hiroshige, Eisen, Kuniyoshi, Kunisada and the last of their era, Kiyosai and Yoshitoshi, are all the more wondrous when the methods of producing these prints are known. The artist's drawing was made with India ink and brushed on very thin rice paper. This was laid face down on a cherrywood block by the engraver. He then proceeded to cut the reversed design in relief on the block. Proofs were pulled from this block and the artist would specify the colors and positions on the proof. The engraver then cut a block for each color required. In order to register the blocks, the engraver cut a small line at the lower right hand side, and a corner cut in the top left hand side in the same position of each block. When the blocks were completed to the artist's satisfaction they were turned over to the printer. He inked each block with the proper color and pressed a sheet of paper that had been dampened slightly to the block, using a bamboo fiber mat as his press. He used the corner lines on the block as a guide, feeding the edges of the paper to these two register marks. The prints were produced and printed under the direction of the publisher. To a great extent the taste of the publisher and his marketing ability determined both the quality and commercial success of the final print. A combination of talents by the artist, engraver and printer was required to obtain a worthwhile print. Both the artist and publisher were extremely zealous in choosing engravers and printers who would interpret and produce the print to their satisfaction. Many poor prints were made by inferior craftsmen and also by running too
many impressions from worn blocks. Very often poor quality duplicate blocks were produced that bore little relationship to the original blocks.

Since the prints were used as illustrations for books in many cases, they inevitably assumed a political character. Important officials of the day were represented in various and unflattering ways. In 1789 the prints became subject to censorship. In 1842 the censor’s personal seal appeared on all prints. In 1847 the censors worked in pairs with two seals appearing on the prints and in 1852 a combination date and censor’s seal appeared. These seals did more to help collectors date the prints than restrict the subject matter, since artists and publishers found many ways to circumvent the censorship.

Prior to the works of Hokusai and Hiroshige most prints dealt with heroic subjects, the theatre and beautiful women. Hokusai perfected the color print as a medium for landscapes and Hiroshige within a few years rivaled Hokusai in this field only with less seriousness and with somewhat of a self-taught western influence and perspective. In 1849 the great Hokusai died, leaving Hiroshige the undisputed master in the landscape field. Hiroshige traveled extensively in search of material and turned out a large number of print series including the famous work on the To-kaido (eastern seaboard highway extending from Edo to Kyoto). He died in 1858 at the age of 62 during a cholera epidemic that raged through Japan and killed 28,000 in Edo alone. His farewell poem reads: “Leaving my brush on the Azuma (To-kaido) road, I depart to enjoy the wondrous sights of paradise.”

In 1861, Kuniyoshi died, followed by Kuniyoshi in 1864. This left Kyosai and Yoshitoshi (pupils of Kuniyoshi) as the only first rate artists among the mediocre artists of the Imperial Restoration period that began in 1868. This era marked the end of the ukiyo-e period. Chemical colors, over-refined engraving and printing methods and European drawing techniques eliminated the simple beauty of the ukiyo-e print. Among the impressions left on western painters by the Japanese print were Whistler’s “Nocturnes” and the terrible copies in oil by Van Gogh of Hiroshige’s “Ohashi Bridge” and “Plum blossom Garden”. In 1861 Captain Sherard Osborn, an English naval officer published a book reproducing Hiroshige prints. In describing one of his prints he writes “...our embryo Turner has striven hard to reproduce the combined effects of water, mountain, cloud, and sprays touched by the bright beams of a rising sun”. Turner of course was acclaimed by the following generation of western art lovers as one of the greatest landscape artists of all time. Hiroshige undoubtedly belongs in this category as well.

The enclosed reproduction of an original Ukiyo-e 19th century Japanese print is presented to you by Pioneer-Moss, as part of its program of showing the role graphic arts innovations and inventions have had in developing cultural and educational as well as communication advances. The marriage of artistic techniques and abilities to those of graphic arts advances helped not only to speed the use of illustrations in daily newspapers, magazines and books but helped create a brand new art form which is as popular today as it was when it was first developed. In addition to its popularity, printmaking has gained recognition as an art form by art critics, museums and collectors.

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Hiroshige 1797-1858. Azuma Bridge and Kimu-Zan Temple from the series One Hundred Famous Views of Edo. 81/16 x 13½ signed Hiroshige Ga published by Gyoei 1857.
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